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MUSICAL FORM

BY

LUDWIG BUSSLER.

TRANSLATED BY N. GANS.

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MUSICAL FORM.

MUSICAL FORM

A SYSTEMATIC COURSE

IN THIRTY-THREE EXERCISES

WITH NUMEROUS EXPLANATORY EXAMPLES, MODELS, EXERCISES AND QUOTATIONS FROM THE MASTER-WORKS INTERSPERSED THROUGHOUT THE TEXT.

FOR USE IN COLLEGES,

PRIVATE TEACHING, AND FOR SELF-INSTRUCTION.

BY

LUDWIG BUSSLER.

TRANSLATED, WITH THE AUTHOR'S CONSENT, FROM THE SECOND REVISED AND ENLARGED GERMAN EDITION

BY

N. GANS.

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S

PREFACE.

The present branch of the Science of Composition treats of those forms, upon which are based most of the works of

Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann and numerous others, besides the majority of living composers.

Since their music, by reason of its not being subject to outward influences, evolves in conformity with its own laws, it follows that these forms owe their establishment to instrumental music. Hence the preference with which they are designated the "Forms of Instrumental Music". Albeit, their influence upon vocal music, especially upon that of the above named masters, has been very great, which fact it is an easy matter to demonstrate.

In contradistinction to the contrapuntal forms, they are termed free, since they admit of every kind of tonal contexture, and are neither restricted to imitation, nor to the audible metre of the older musical style, but may nevertheless include both.

It follows from this, that the demands made upon the essentially creative talent, in this province, are decidedly greater

than in the foregoing studies, and that many, who have advanced thus far with tolerable skill and success, may have recognized the limits of their abilities in the task of the Study of Form. It just demands quite another gift to be able to proceed self-dependently in the production of free formations, than to yield to distinct directions with more or less aptitude. The necessary material can only be furnished by innate talent. Therefore our course in composition is so arranged, that the rudimentary studies of Harmony and Counterpoint in the Strict Style are followed by Free Counterpoint, which has the power of gradually liberating the shackles of the former, and furnishes the *qualified* with a fund of artistic material. To train the *unqualified* to become composers, however, is neither mission nor merit of the Study of Composition.

From what has been stated above, it furthermore follows, that the style, to which the forms in point belong, ranges on a higher standpoint of view, than does the old contrapuntal one, which, moreover, it is capable of absorbing. For this reason, it is by no means inappropriate, that, as well as we designate Lessing, Schiller, Goethe our poetical classics, we Germans should be wont to term the three great masters in music of just that superior style: Haydn, Mozart, Beethoven, our *musical classics,* and admire in their works the loftiest productions of the musical art.

In its present (second) edition, this Text-Book of Form has remained materially the same. For several emendations, I am indebted to Mons. O. Reimann, "maître de conférences à l'école

normale supérieure" at Paris. He has referred to my work in his treatise: "Mètres lyrique d'Horace etc". His other observations, cordially communicated to me by letter, have been of determinate influence particularly upon the new shape I have given the subjects on Long Period, Long Bipartite Song-form, the Song, and the Fourth Part of the Sonata form. All other emendations and additions are the product of my continued activity as teacher and critic.

LUDWIG BUSSLER.

TABLE OF CONTENTS.

Page

Preface V
Introduction XV

PART I.

The Elementary and Song-forms.

(A) The Section.

§ 1. The Bimeasure or Phrase 1

First Exercise.

§ 2. The Double Bimeasure 4
§ 3. The Short or Quadrimeasure Section 5

Second Exercise.

(B) The Period.

§ 4. The Short or Octomeasure Period 8
First Form 8

Third Exercise. I.

Second Form 10

Third Exercise. II.

Third Form 12

Third Exercise. III.

Fourth Form 13

Third Exercise. IV.

(C) The Short Song-forms.

§ 5. The Short Bipartite Song-form 15
First Form 15

Page

Fourth Exercise. I.

Second Form. (A) In Major Mode 18

Fourth Exercise. II.

(B) In Minor Mode . . . 20

Fourth Exercise. III.

§ 6. The Long or Octomeasure Section, and the Long Period 24

I. Independent, Tonic 24

Fifth Exercise. I.

II. Antecedent and Consequent 27

Fifth Exercise. II.

III. Double Section 29

Fifth Exercise. III.

§ 7. The Tripartite Period 31

§ 8. The Short Tripartite Song-form 33

Sixth Exercise.

(D) The Long Song-forms.

§ 9. The Long Bipartite Song-form 39

Seventh Exercise.

§ 10. The Long Tripartite Song-form 40

(E) Licenses in Construction.

§ 11. Elongation 41

Ninth Exercise. I.

Ninth Exercise. II.

Ninth Exercise. III.

§ 12. Contraction 50

Tenth Exercise. I and II.

Tenth Exercise. III.

§ 13. Concurrence of a Final with an Initial Measure . 53

§ 14. Irregular Measure-Groups 55

I. Trimeasure.

II. Pentameasure.

§ 15. Licenses in Modulation 57

§ 16. Motive and Thematic Work 60

Page

PART II.

Song-forms Applied.

(A) The Compound Song-form.

§ 17. Compound Song-form 64
§ 18. Variation. Etude. Prelude 65
§ 19. The Dance Forms proper 66
Polka 68
Galop 69
Mazurka 69
Waltz 69

Eleventh Exercise.

§ 20. The March Forms 72
Festal March 73
Funeral March 83
Polonaise 83
Contredanse, Quadrille 84

Twelfth Exercise.

§ 21. Idealized Dance Forms 84
Minuet.
Scherzo.

Thirteenth Exercise.

§ 22. Special Forms 93

Fourteenth Exercise.

Fifteenth Exercise.

(B) The Lower Rondo Forms.

§ 23. Introduction 96
§ 24. Rondo of the First Form 97

Sixteenth Exercise.

§ 25. Rondo of the Second Form 104

Seventeenth Exercise.

§ 26. Rondo of the Third Form 107

Eighteenth Exercise.

§ 27. Transitional Forms 112

Page

(C) The Song.

§ 28. The Song 113

Nineteenth Exercise.

PART III.

The Sonata Form.

§ 29. The Sonata and the Sonata Form 117

(A) The Sonatina.

§ 30. The First Part of the Sonatina Form 121

Twentieth Exercise.

§ 31. First Part of the Sonatina in Minor Mode . . 126

Twenty-First Exercise.

§ 32. Third Part of the Sonatina Form in Major Mode . 129

Twenty-Second Exercise.

§ 33. Third Part of the Sonatina in Minor Mode . 130

Twenty-Third Exercise.

§ 34. Omission of the Modulation in First Part . . 134

§ 35. The Second Part of the Sonatina Form . . 135

Twenty-Fourth Exercise.

(B) The Sonata.

THE FIRST PART OF THE SONATA FORM.

§ 36 Extension of the Chief Subject 140

(a) By Repetition, usually with Appendix . 140

(b) By Annexation 142

(c) By Period-construction 144

Twenty-Fifth Exercise.

§ 37. The Mediating Episode 155

(a) Borrowed from thematic contents of Chief Subject 157

(b) Independent 159

(c) Combination of kinds (a) and (b) . . . 160

Page

Twenty-Sixth Exercise.

§ 38. The Secondary Subject 161

Twenty-Seventh Exercise.

§ 39. The Conclusion 165
§ 40. The Appendix 167
§ 41. The Return 169

Twenty-Eighth Exercise.

THE THIRD PART OF THE SONATA FORM OR THE RESTATEMENT.

§ 42. The Restatement 171

Twenty-Ninth Exercise.

§ 43. Modulatory License 175
§ 44. Modification of the Single Members in the Third Part 176

THE SECOND PART OF THE SONATA FORM OR THE DEVELOPMENT.

§ 45. The Development 179
§ 46. Thematic Work 179

Thirtieth Exercise.

THE FOURTH PART OF THE SONATA FORM OR THE BEETHOVEN ANNEX.

§ 47. The Beethoven Annex 186
§ 48. Licenses of the Sonata Form 188
1. Licenses in Modulation 188
2. Displacement of Divisions 193
3. Introduction and Independent Episode . . 193
4. Change of Time and Tempo 194
5. Thematic Work 195
§ 49. Modification of the Sonata Form in the Finale . 197

PART IV.

The Higher Rondo Forms.

§ 50. The Higher Rondo Forms 200
§ 51. The Fourth Rondo Form 200

Thirty-First Exercise.

§ 52. The Fifth Rondo Form 203

Thirty-Second Exercise.

§ 53. The Extended Forms in Slow Tempo 207

Thirty-Third Exercise. I.

§ 54. The Sonata as an Independent, and as a Concrete, Work of Art 216

Thirty-Third Exercise. II.

§ 55. Suite. Symphonic Poem 220
§ 56. Vocal Music in Instrumental Forms 231

MUSICAL FORM.

INTRODUCTION.

1. The study of Musical Form presupposes a proficiency in the Sciences of Harmony and Counterpoint. To interlace these in one with the Science of Form would not alone be detrimental to the lucidness of a course of study, but would also confuse the student, and retard his development.

2. The task here in point is that of construction, *i. e.*, the grouping together of identical, similar and diverse musical thoughts into one complete organism, which in music is commonly designated as a *piece*, but is called, in concrete determination, *form*.

3. Construction is *free*, when it is not, as with Counterpoint, restricted to Imitation, nor, as in the older forms of Opera and Instrumental Music, to the distinctly audible metre. However, the free forms may include every manner of contrapuntal style, and the audible metre is by no means excluded, since the dance-forms belong to them.

4. The varieties of forms being very great, a course of study must needs treat only upon such principal forms, as constitute the basis of all the others. Among those, the Elementary forms and the Sonata form deserve the most attention: the former, because of their constituting the minutest parts of all forms; the latter, by reason of its overtopping every one of the other forms, as regards variety, wealth of content and adaptability.

5. **Mozart** and **Haydn** developed these forms to absolute perfection. **Beethoven** enriched and enlarged them with the greater solidity and variety of his *harmonic contexture*, with his path-beating

productions in the province of instrumental *tone-color*, and with his consummation of *thematic work*, the equivalent for the former contrapuntal style. He thus to a certain extent unites all the previous tendencies of musical art upon the higher standpoint of a free, rhythmical formation, and is just therefore essentially the *master of modern art*, from whose works models are preferably to be drawn.

6. In order to facilitate the simultaneous teaching of several pupils, a method has here been adopted throughout, which consists in the employment of the limited first exercises for the production of the later extensive ones; since only the greater minority of pupils are capable of furnishing new material for each exercise, without becoming cursory and careless in their work.

Remark. The first complete system of the Science of Form was produced by A. Reicha (died at Paris, 1836). C. Czery (died at Vienna, 1857) translated it into German, and annotated it, with special regard to the works of Beethoven. A. B. Marx (died at Berlin, 1866) improved the entirely too abstract terminology of his predecessors, by bringing it closer within the province of general usage (of the German language); and acquired a great deal of merit in contributing to the intelligibility and propagation of the science.

PART I.

THE ELEMENTARY AND SONG-FORMS.

(A) THE SECTION.

§ 1. THE BIMEASURE OR PHRASE.

In order to render the species of time of a musical strain intelligible to the sense of hearing, it is requisite, that the length of this strain *exceed at least one measure;* for it is the return of the similar moments of the species of time (*i. e.*, of like measure-components) in the second measure, that renders the kind of time discernible to the ear.

A series of tones, whose species of time is rendered intelligible to the sense of hearing by being in excess of the length of one measure, is what we designate a **Bimeasure** *or* **Phrase.**

The *Bimeasure* constitutes the fundamental element of our entire classical instrumental forms, in consequence of which, the majority of compositions belonging to these may easily be resolved into *Bimeasures.*

This assertion is not in need of any *special proof*, as it will be verified by all the examples contained in the present work.

We distinguish *three kinds of Bimeasures*, viz.:

1. *Such as completely fill the space of two measures with notes;* as for example:*—

* As it is but fair to presuppose an acquaintance with the works here referred to, it will be admissible to quote them for the most part in melodic extract, in order to save considerable space. It would not be advisable to confine these references to a melodic extract without this presupposition, for, the taking asunder of a concrete work of art, according to abstract forms of reasoning, involves an aesthetic contradiction to truth, and is liable to mislead the youthful imagination into the channel of disastrous abstractions. The young composer should therefore complete in his mind the melodic extract of the work, either from memory, or from the original.

Ex. 1.
BEETHOVEN.
1st measure.
2nd measure.
MOZART.
HAYDN.

2. *Such as do not fill the second measure*, but either supplement it with *rests*, or leave the remainder open for connection with a new thought.

(a) Supplemented with rests.

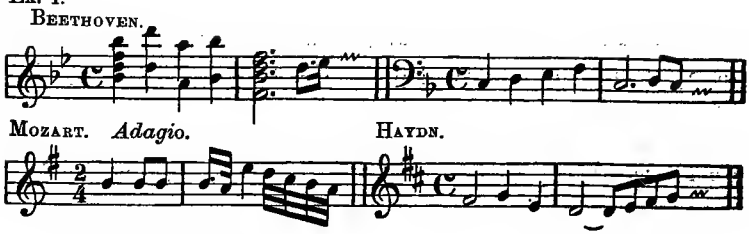
BEETHOVEN.
Ex. 2.

(b) Left open for further connection.

Ex. 3. BEETHOVEN.
New Phrase.
MOZART.
tr
HAYDN.

3. *Such as lead into what follows*, i. e., *into the third measure;* thus:—

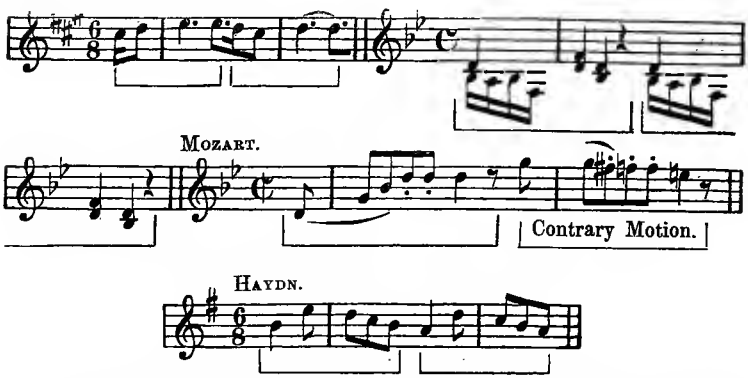
Ex. 4.



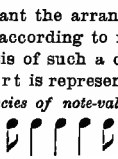
In the case of several of these exercises the attention is directed, by means of brackets, to the fact, *that the ear does not count a measure from bar to bar, but from the first note to the completion of the metrical value of such a measure.* Thus, if a piece commence with an *up-beat*, its metre is counted *from this on.*

Numerous *Bimeasures* resolve into *two monomeasure* thoughts, thus:—

Ex. 5. Beethoven.



Wherever it seems advisable to call attention to this division, such Bimeasures will be designated according to *metrical numeration** by "2 × 1".

* By *Metre* is meant the arrangement into measures, and the connectione and divisions of measuree according to numeral conception. *Rhythm* ie the measured motion of music on a basis of such a divieion into multifarious moments of fixed duration. The metrical art is represented in music by the *different kinds of time;* rhythmical art, by the *species of note-values.* For inetance, the beats, *1, 2, 3, 4* conetitute a *Metre,* but the Motion,  which occurs on a hasis of this metre, is a *Rhythm.*

First Exercise.

Write numerous Bimeasures of all three kinds, particularly the first.

They are to be executed with complete harmony for the Piano (some, at will, for String Quartet, Harmonium, Organ, or even for voices), the best ones to be selected and numbered for later use. In relation to them are to be considered all the principal tempi. One should also endeavor to subject himself to the influence of various characteristic attributes, such as the pastoral, religious, doleful, cheerful &c. in writing this and all subsequent exercises. The following examples from Beethoven illustrate, each, one of the three kinds of Bimeasure or Phrase.

MODELS.

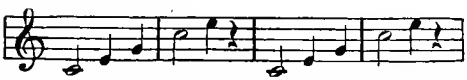
Ex. 6. Beethoven. *Presto.* *Allegro con brio.*

Adagio grazioso

§ 2. THE DOUBLE BIMEASURE.

The mere repetition of a Bimeasure is *not designated a Quadrimeasure* according to metrical numeration, but 2×2, *i. e., twice a Bimeasure.* Thus:—

Ex. 7.



Accordingly, we term such a repetition a *Double Bimeasure* or *Double Phrase.*

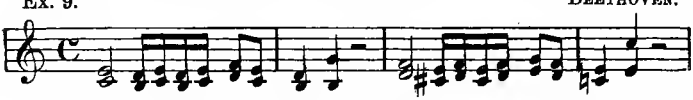
The importance of these designations and appellations to the technic of composition will be seen in the more extended constructions.

Nevertheless, here, with *practical* studies in composition, there is no actual need of fixing the terms of form-construction in their minutest details. This is rather the office of musical science. *Here*, the ideas are conveyed by a *teaching system* as the vehicle of designation, and are determined only so far as is in keeping with the technical end in view.

Such variants as touch only the tonal and not the rhythmical structure, are also considered repetitions, the similarity being the distinguishing feature; as for instance in both of the following:—

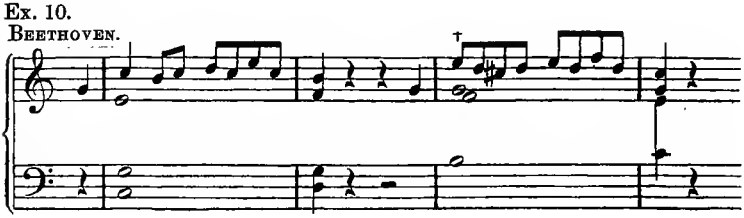
Ex. 8.

Ex. 9. BEETHOVEN.



Even rhythmical variants are permissible with repetitions, when they do not affect vital points, but are confined to subordinate moments. This is the case, for instance, with embellishments, figurate adornments and the like. Thus:—

Ex. 10.
BEETHOVEN.

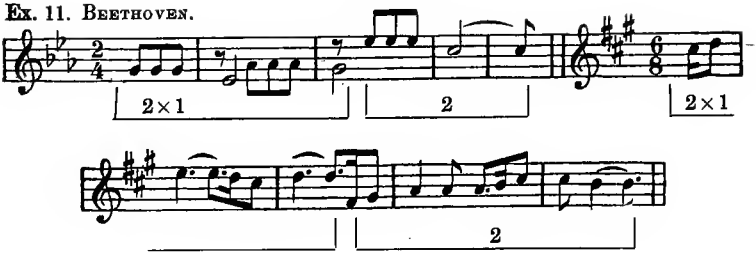


§ 3. THE SHORT OR QUADRIMEASURE SECTION.

Any other expansion to the extent of *four measures* constitutes a *Short* or *Quadrimeasure Section.* This, too, is of three kinds; viz.: (1.) that, which *complety fills the space;* (2.) that, which does *not*; (3.) that, which *leads over to a continuation.*

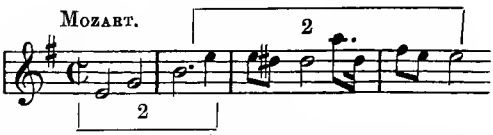
(1.) Filled up.

Ex. 11. Beethoven.



(2.) Not filled.

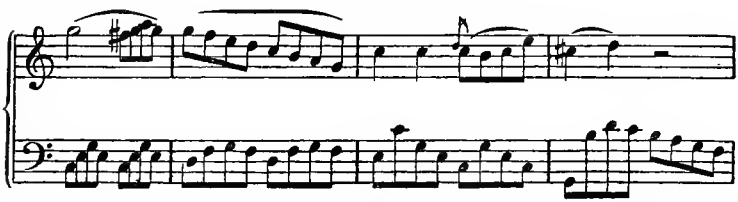
Mozart.



Here, the last quarter in the Quadrimeasure is left open for connection.

(3.) Leading onward.

Beethoven.



In metrical numeration, the Short Section is designated by the figure, 4. In cases where the exact determination of its inner organization is required, it is designated thus: $2 + 2$, $(2 \times 1) + 2$ and similarly.

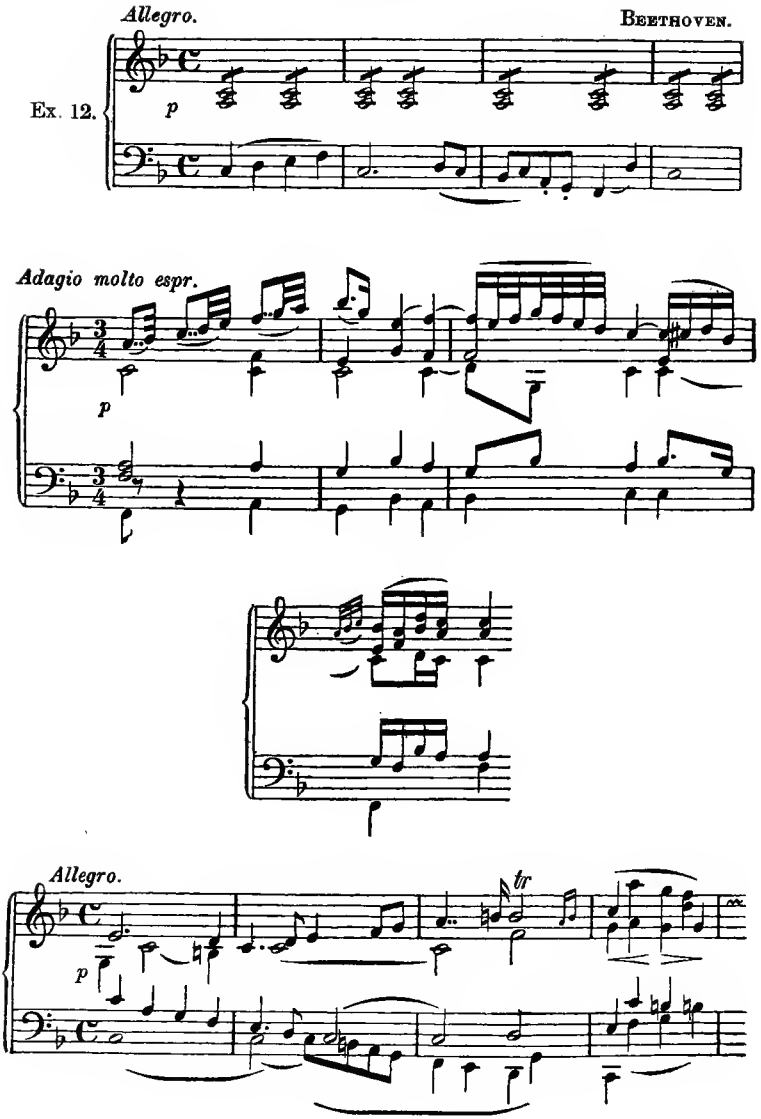
Second Exercise.

Write numerous quadrimeasure Sections.

(1.) By extending the numbered Bimeasures of Exercise I, each one in various ways.

(2.) Write entirely new ones.

MODELS.



(B) THE PERIOD.

§ 4. THE SHORT OR OCTOMEASURE PERIOD.

The unvaried *repetition* of one and the same Section by the repeat sign produces no new form. A written out, or a varied repetition gives what is termed a Double Section.

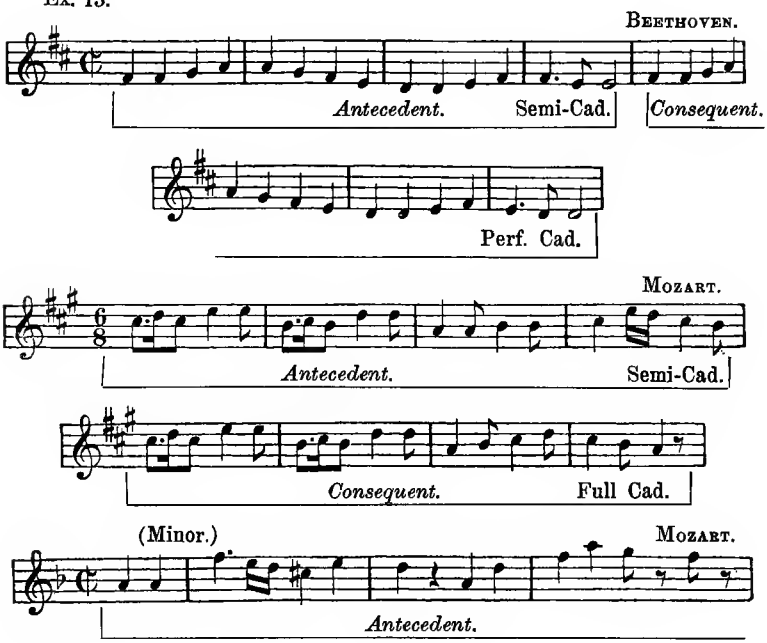
If the repetition of the strain be so varied, as to form with the original a harmonic contrast, which places them in the reciprocal relation of *Antecedent* and *Consequent*, a Period is the result.

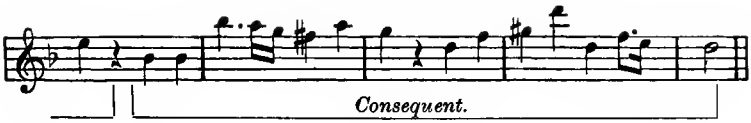
This relation is occasioned by the dissimilitude of their cadences.

First Form.

The Antecedent *has a* Semi-cadence *on the Dominant; the* Consequent, *a Perfect* Full Cadence *on the Tonic.*

Ex. 13.





Third Exercise. I.

Write numerous octomeasure Periods of the first form, utilizing in part the previous work.

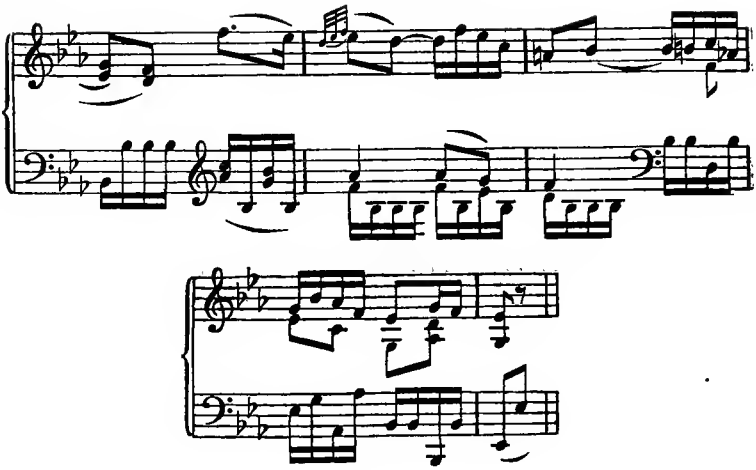
MODELS.

Ex. 14.

Prestissimo. BEETHOVEN.

Poco Allegretto e grazioso.

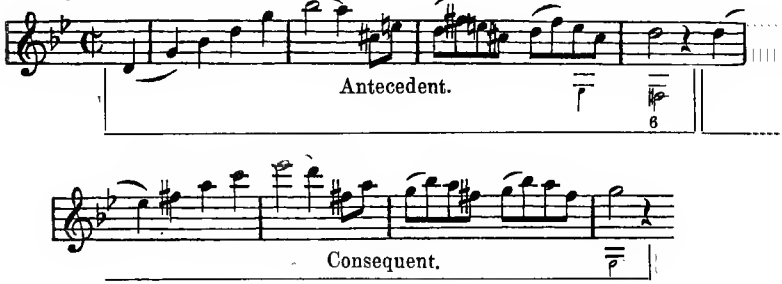
p



Second Form.

The Semi-cadence of the Antecedent assumes the character of a more or less perfect Full Cadence on the Dominant.

Ex. 15. MOZART.

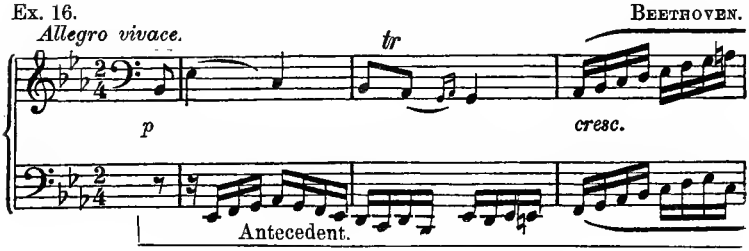


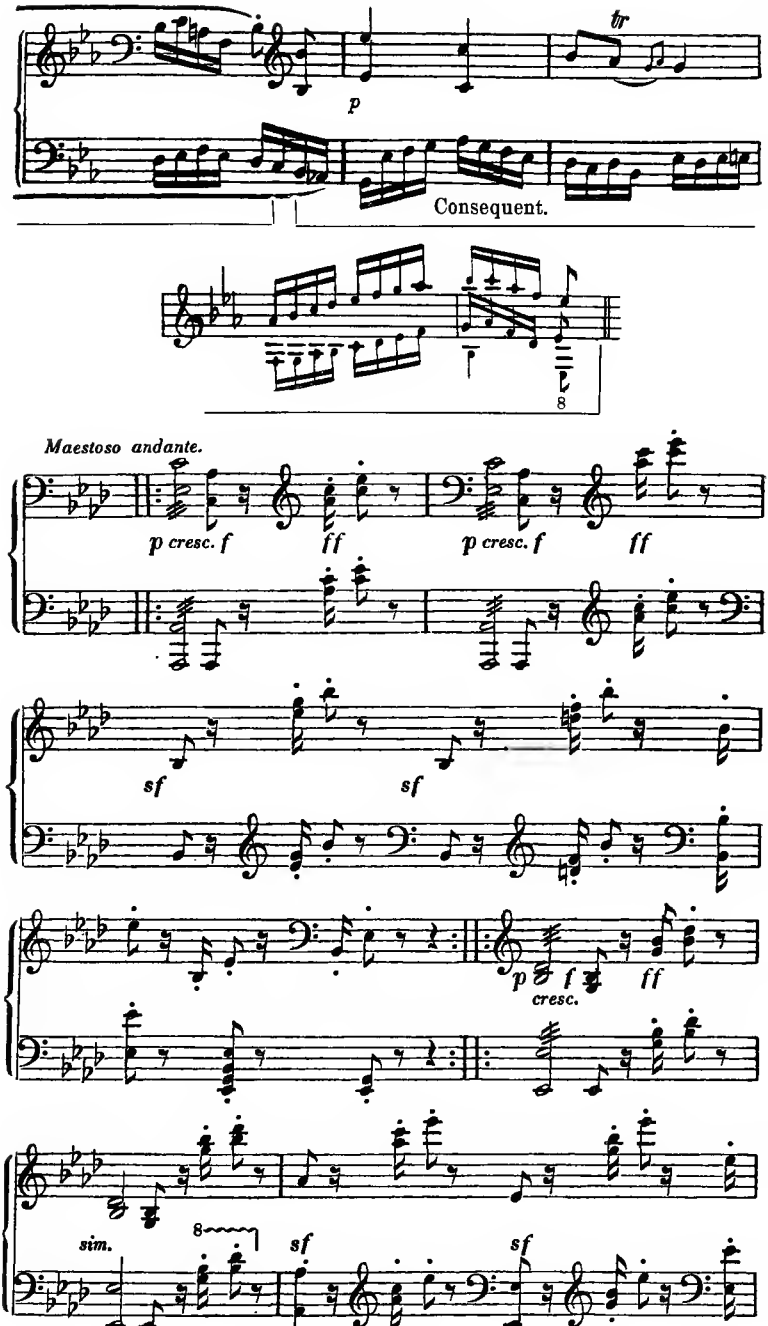
Third Exercise. II.

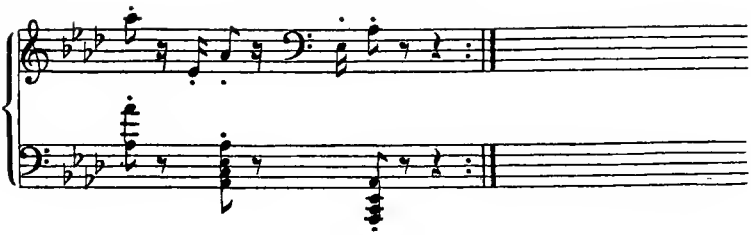
Write Periods of the second form.

Convert some of those constructed in the first form into the second.

Ex. 16. BEETHOVEN.




tr
p
Consequent.
8
Maestoso andante.
p cresc. f
ff
p cresc. f
ff
sf
sf
p
f
cresc.
ff
sim.
8
sf
sf

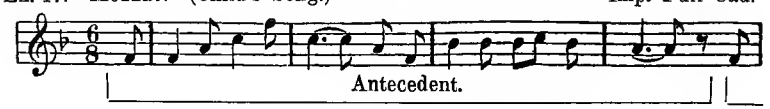


The theme of the Scherzo of Beethoven's A♭ Maj. Sonata (which, in the 1st. Ed. of this work, occupied the place of the preceding Ex.) and that of the Scherzo of his C♯ Min. Sonata differ from actual Double Sections merely by their containing the harmonic relation of Dominant to Tonic, which in the case of both themes, however, concerns not only their cadences, but also the entire themes, themselves. The first Section is in the key of the Dominant, the second, in that of the Tonic.

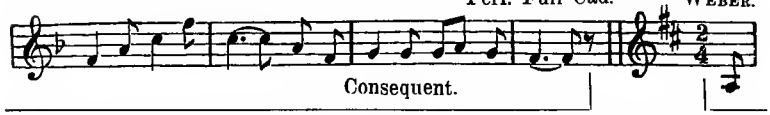
Third Form.

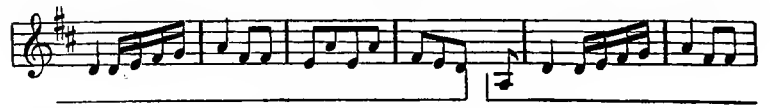
The Semi-cadence or the Dominant Cadence of the Antecedent is replaced by an Imperfect, and exceptionally by a Perfect Full, Cadence on the Tonic Triad.

Ex. 17. Mozart. (Child's Song.) Imp. Full Cad.

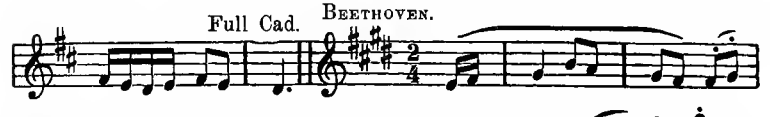


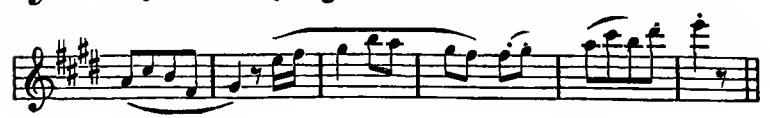
Perf. Full Cad. Weber.





Full Cad. Beethoven.





Third Exercise. III.

Write several Periods of the third form.

MODELS.

Ex. 18.

Allegretto. BEETHOVEN.

sf *sf* *sf* *sf* *sf* *sf* *sf*

Fourth Form.

The Consequent is not an exact imitation of the Antecedent, but only resembles it.

Allegretto. BEETHOVEN.

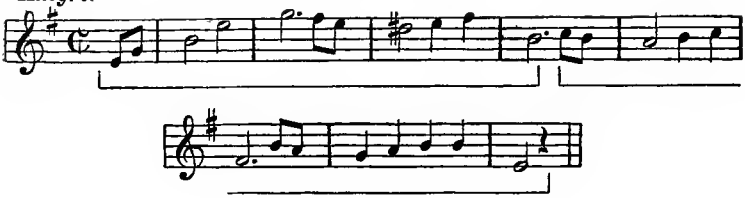
Ex. 19.

Antecedent.

Consequent.

instead of

Allegro. MOZART.



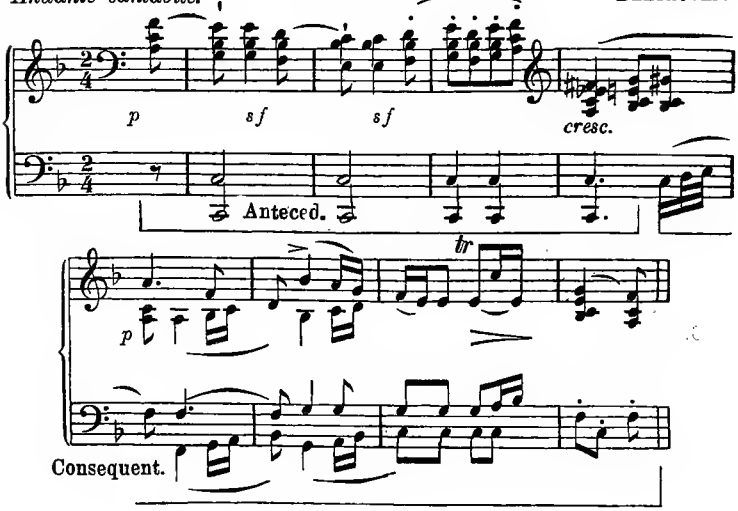
Third Exercise. IV.

Write Periods of the fourth form.

MODELS.

Ex. 20.

Andante cantabile. BEETHOVEN.



The young composer, here pursuing the study of musical form, will, besides preparing his exercises, bestow vigilant attention to all the forms he may meet with in the course of his practical life in music, and in every case endeavor to explain them in accordance with the system here set forth. Moreover, he is supposed to carry in his memory a stock of classical music, from which he is enabled

to quote a model for every form, without first being necessitated to refer to the scores. Every class of music in which the masters have moved furnishes material for this purpose — not exclusively instrumental music, but vocal as well, including the Opera and Oratorio.

The Period as an independent art form is to be found only in short songs.

(C) THE SHORT SONG-FORMS.

§ 5. THE SHORT BIPARTITE SONG-FORM.

A mere repetition of a Period, even with changes (variations) does not produce a higher form. But the conjunction of an eight-measure Period with a second part of equal length, to which it is related by affinity of contents, gives what may be termed a Short *Bipartite* (i. e., consisting of two parts) *Song-form.* Its common scheme is $(2 \times 4) + (4 + 4)$.

The Antecedent of the second part receives an entirely new, or at least somewhat different content, whilst its Consequent is identical with, or similar to, the Consequent of the first part. Representing similar Sections by ***a***, and dissimilar ones by ***b***, this would be the plan: ***a a b a.***

First Form.

First part: Identical with the Periods constructed in the preceding exercise, and which should be utilized here.

Second part: The *Antecedent* deviates more or less from the first part in its contents, and forms a Semi-cadence on the Dominant, or, exceptionally, one of the Cadences of the 2nd and 3rd forms of the preceding §. The *Consequent* is either identical with, or similar to, the Consequent of the first part.

Ex. 21.

BEETHOVEN.

First Part.

Antecedent. Consequent.

Second Part.

Antecedent. Consequent.

MOZART.

First Part.

Second Part.

tr tr

Fourth Exercise. I.

In accordance with the foregoing, write very numerous Short Bipartite Song-forms, partly utilizing the Periods of the preceding Exercise, and partly with entirely new material.

MODEL.

Ex. 22.

Adagio. BEETHOVEN.

dolce p

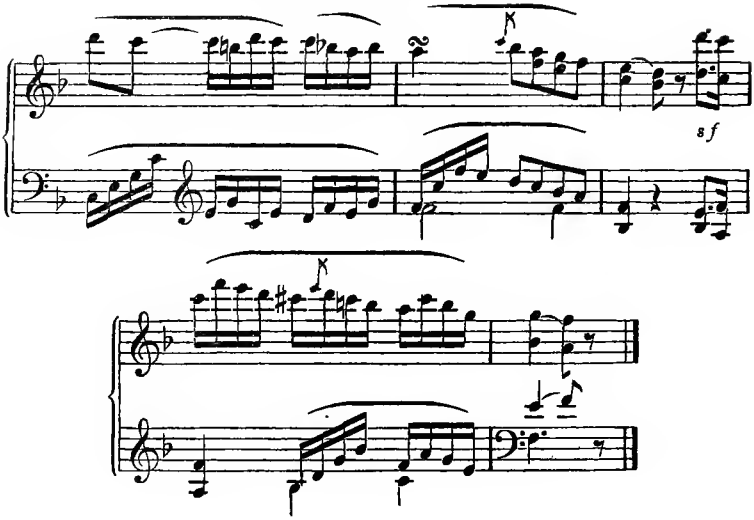
1st. Part. Antecedent.

Consequent.

2nd Part.
Anteced.

sf

Consequent.



In this Ex., the Consequent of the second part is not exactly like that of the first part, but only similar to it. The Consequents of both parts are identical in the Bipartite Song-form of the piece by Beethoven, the first Period of which is given at Ex. 14 *(Poco Allegretto)*. See Sonata, Op. 7, E♭ Maj., Finale.

The Rondo of the Sonatina, Op. 49, No. 1, G Min., also begins with a Bipartite Song-form of this order.

Second Form.

(A) In the Major Mode.

The first part closes with a **Full Cadence** *in the key of the* **Dominant**, *to which it thus modulates. The second part is constructed like that of the first form, and closes in the Tonic key.*

Fourth Exercise. II.

Write pieces in Bipartite Song-form of this second order in Major keys.

MODEL.

Ex. 23.

Andante.

BEETHOVEN.

p

First Part. Anteced.

Imp. Full. Cad.

Consequent.

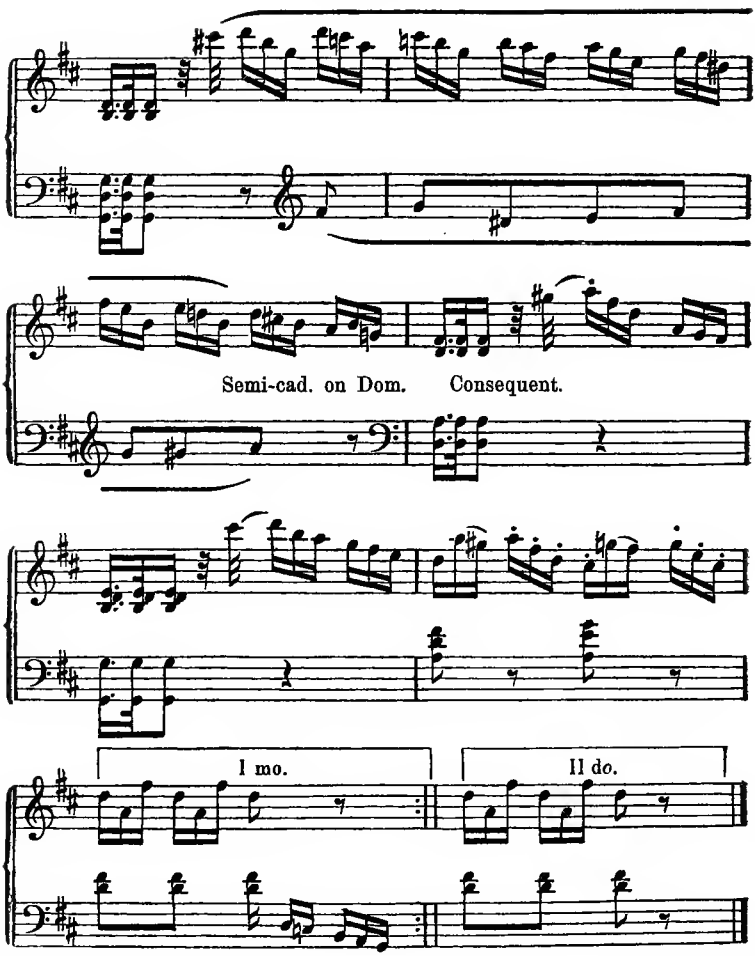
f

I mo.

Full Cad. key of Dom.

II do.

Second Part. Antecedent.

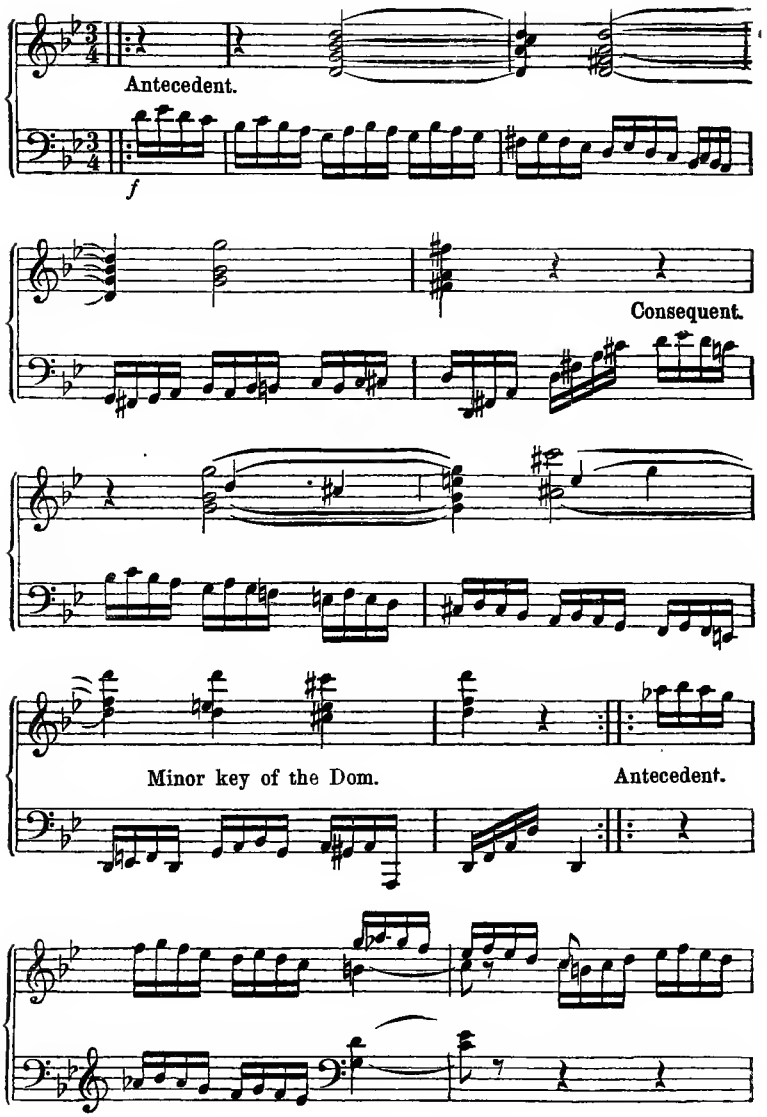


(B) In the Minor Mode.

In Minor, the first part closes either in the *Minor key of the Dominant* (A Min. in E Min., C Min. in G Min. etc.) or in the *parallel Major key* (A Min. in C Maj., C Min. in E♭ Maj. etc.).

MODELS.

Ex. 24. BEETHOVEN.



Consequent.

First Part.

Ex. 25.

Allegretto.

Parallel Maj.

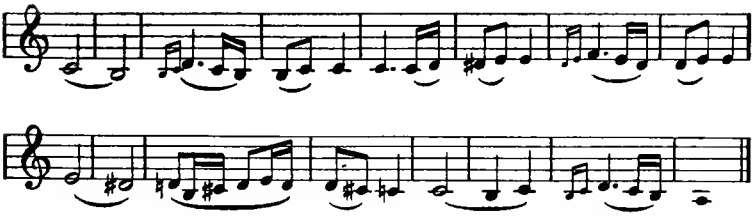
Antecedent. Consequent.

Second Part.

Tonic.

Antecedent. Consequent.

Likewise the following melody, which immediately succeeds the foregoing and enters as a counterpoint to it.



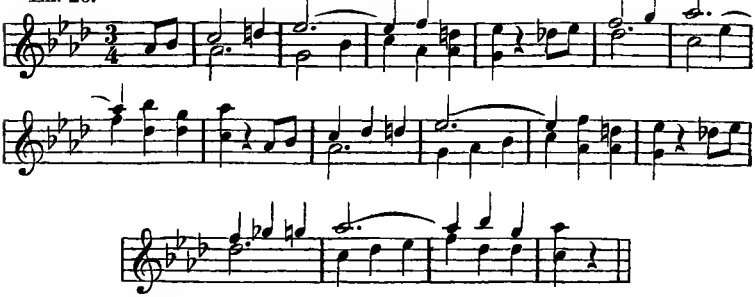
Fourth Exercise. III.

Write Bipartite Song-forms in Minor in the manner of the foregoing.

Just as the repetition of a *Phrase* produces no *Section*, nor that of a Section a *Period*, so the repetition of a Period does not give a *Song-form*, even if it exhibits characteristic distinguishing features, and is not (as was the case in previous examples) merely a literal repetition designated by the repeat sign.

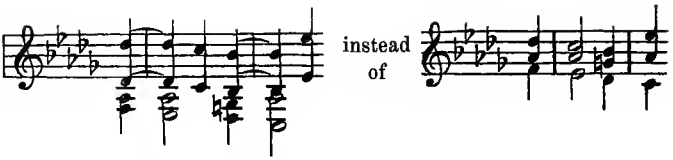
Thus, the Scherzo of Beethoven's A♭ Maj. Sonata Op. 26, begins with an eight-measure Period closely allied to a Double Section, which Period is repeated with rhythmical variations, constituting simply a Repeated Period, but not a Song-form.

Ex. 26.



Repetitions of this kind are frequently met with in compositions in compound forms, and should be strictly distinguished from the higher forms. The C♯ Min. Sonata, too, exhibits such a repetition enhanced rhythmically through ties. Thus:—

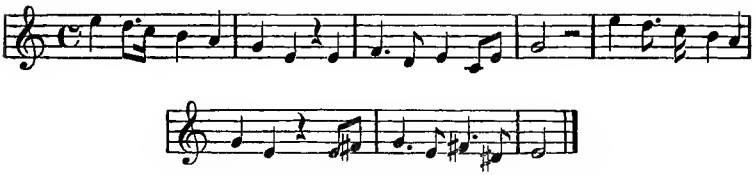
Ex. 27.



In the beautiful Adagio of the C Minor Sonata for Piano and Violin, the taking up of the theme by the Violin is nothing more than a repetition of the first Period.

Remark on the second form in Major. The first part, when in the Major mode, occasionally closes in the Minor key of the Mediant; as C Maj. in E Min., A♭ Maj. in C Min., F♯ Maj. in A♯ Min. Thus:—

Ex. 28.

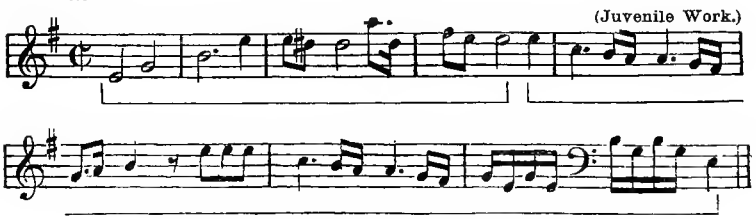


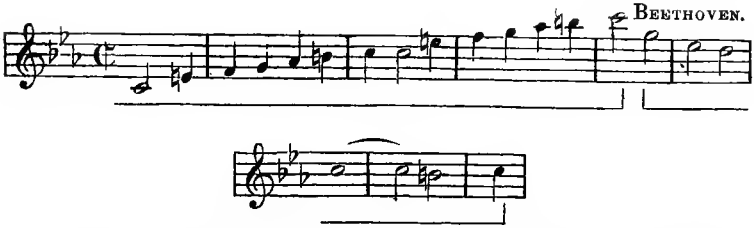
§ 6. THE LONG OR OCTOMEASURE SECTION, AND THE LONG PERIOD.

Two contiguous Sections of different contents, lacking harmonic and rhythmic correspondence, do not constitute a Period, but an octomeasure Section.

I. Such Sections frequently terminate on the Tonic as independent ones, *e. g.*:—

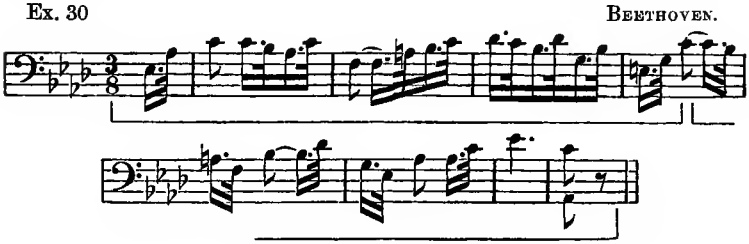
Ex. 29. MOZART. (Juvenile Work.)





The less perceptibly its division appeals to the ear, the more perfect does the Long Sectional form appear. In measured tempo it constitutes the noblest form of structure.

Ex. 30



The student is advised to bestow most diligent study upon it.

As early as in his Op. 1, Beethoven tested the power of this construction in the second theme of the Finale of that work.

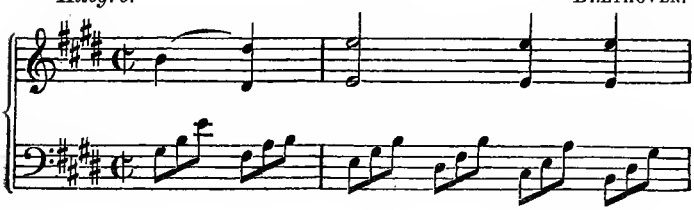
Fifth Exercise. I.

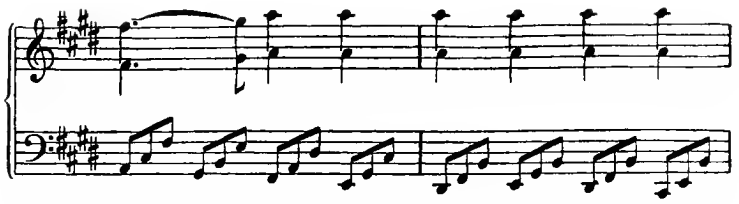
In accordance with the foregoing, construct numerous octomeasure Sections with Tonic termination.

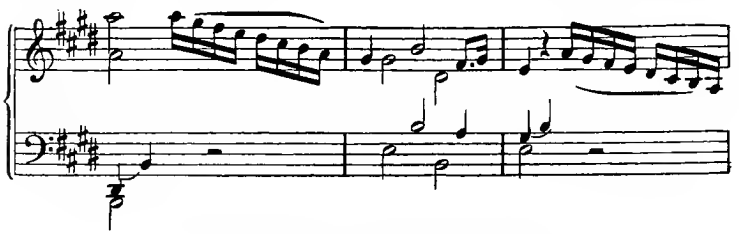
MODELS.

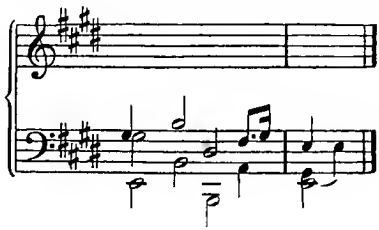
Ex. 31.

Allegro.

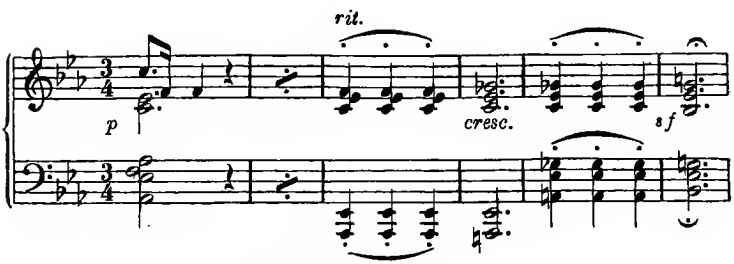


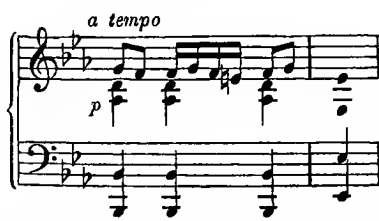






4 + (2 × 2).



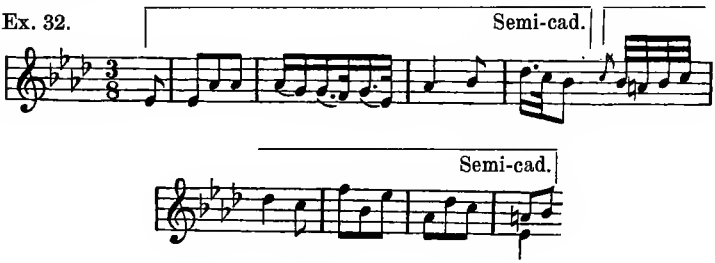


(2 × 1) + (2 × 2) + 2.

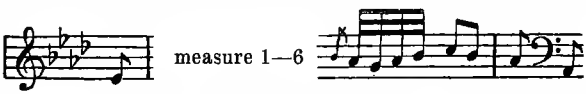
The explanatory examples may also be looked upon as models.

II. Two 8-measure Sections may unite to form a *Long* (16-measure) *Period* by occupying the position of *Antecedent and Consequent.*

Ex. 32.



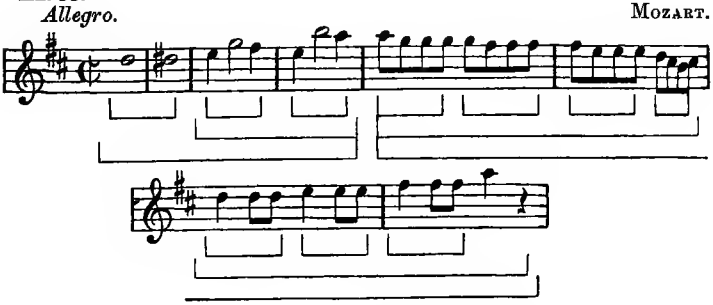
We have here an 8-measure Antecedent consisting of two Sub-sections, each one of which represents a 4-measure Antecedent. At the same time, it forms a *Double Antecedent*, *i. e.*, two Antecedents united into a single one. In the present case, it is followed by a similarly constructed Consequent which repeats the entire Antecedent, but terminates on Tonic in the last two measures:—



Thus, a Long — sixteen-measure — Period has been produced.

Ex. 33.
Allegro.

MOZART.



The preceding commencement of the Allegro of the *Don Giovanni* Ouverture, also forms a compound Antecedent, which is completed to a Period by the addition of the Consequent. Thus:—

The first Period, through the lively rhythm of its conclusion, immediately joins with the next one, a procedure, which lends to the higher forms, particularly in Allegro tempo, that urging-onward and expectancy-awakening quality, and that compactness, which together constitute their aesthetic character.

The Long eight-measure Section may, in all the higher forms, occasionally replace the Short eight-measure Period.

Fifth Exercise. II.

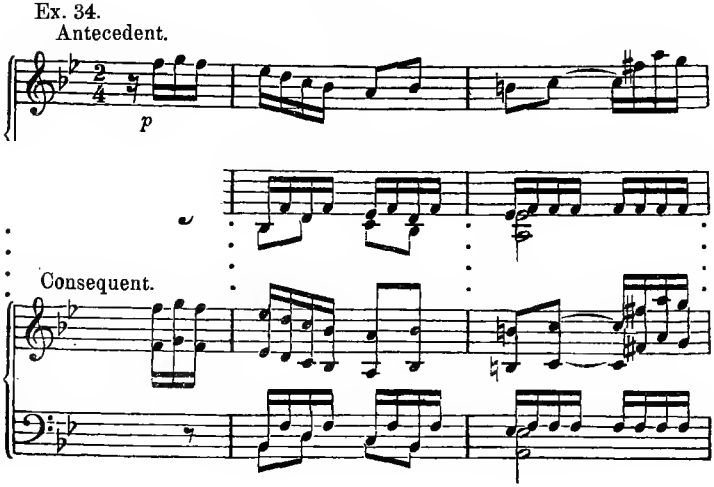
(a) Convert the previously written independent Octomeasures into eight-measure Antecedents.

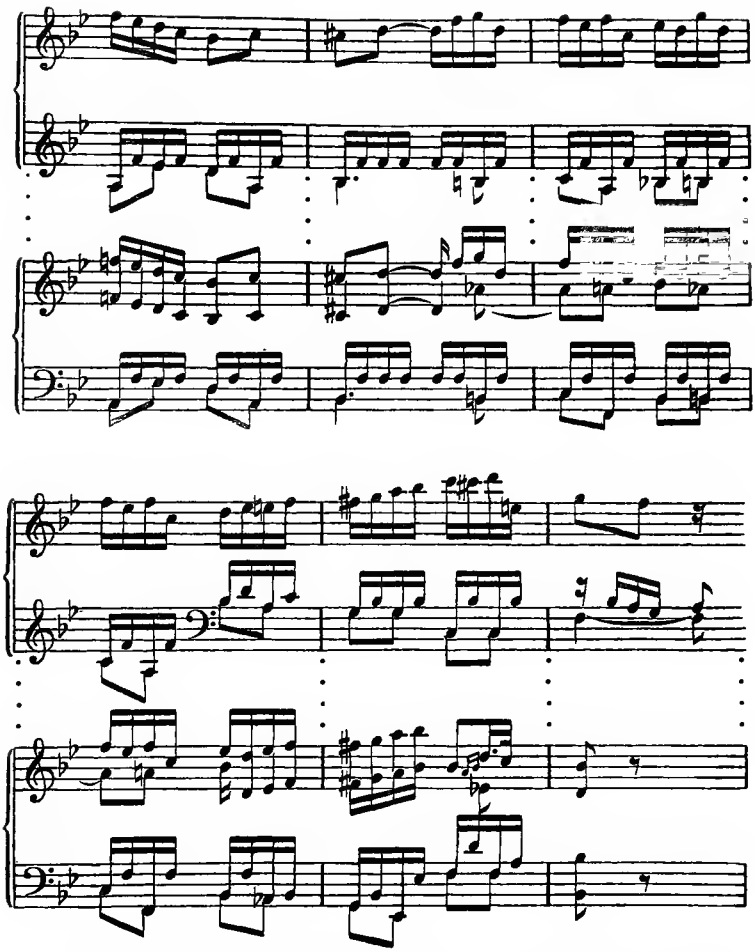
(b) Complete these latter to sixteen-measure Periods by appending Tonic Octomeasures to them.

(c) Construct such like Periods anew.

MODEL.

Ex. 34.





III. *The Short Double Section in place of the Long Section.* Those Octomeasures, that have a thematic correspondence, but, by reason of their uniformity of construction, and similarity of melodic motion (*i. e.*, to a certain extent, moving in the same direction), answer more nearly to the nature of repetition than periodicity, are to be regarded as *Double Sections*, and *not* Periods. As a rule, they do not form Perfect Cadences; yet this may exceptionally occur.

Ex. 35.

Allegro.

MOZART.

A kind of Semi-cad.

A kind of Imp. Full Cad.

First part of theme, which terminates on Tonic.

Sub-dominant.

Imp. Full Cad.

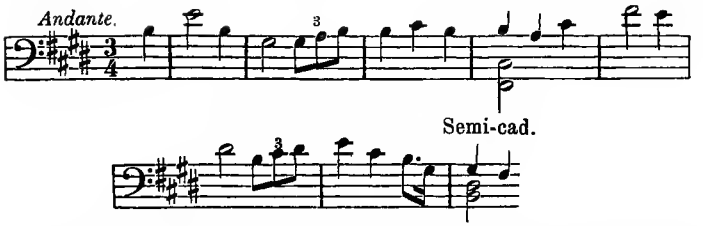
A kind of Semi-cad.

Imp. Full Cad. with Suspension.

They may be treated as constituting the first half of an Antecedent. Frequently so with Mozart. The Allegro of Beethoven's *Egmont Overture* likewise begins with this kind of Section.

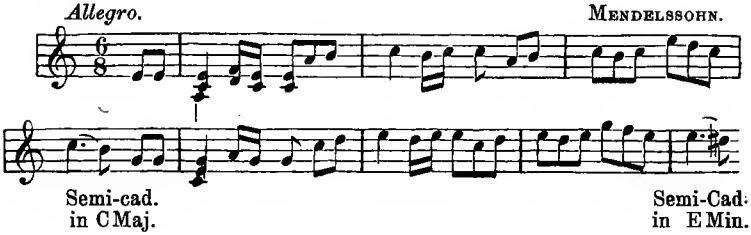
An example of a Double Section, which is at the same time an Antecedent (hence, an Antecedent Double Section, Double Section with Semi-cadence) is the following commencement of the *Pilgrims' Chorus from Tannhäuser:—*

Ex. 36.



The character of a Sectional Repetition in contradistinction to periodicity, becomes still more palpable, when both Sub-sections form *Semi-cadences;* as in the theme of Mendelssohn's *A Min. Symphony:*—

Ex. 37.



Fifth Exercise. III.

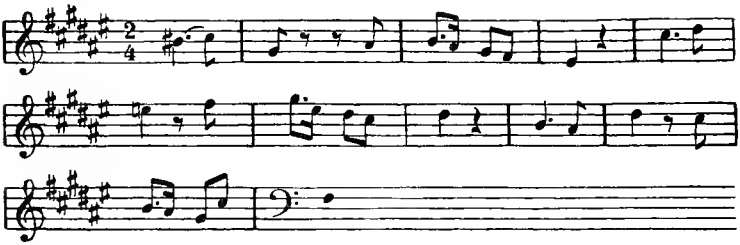
Construct Sections of this kind in accordance with the preceding examples.

Remark. Obviously, the second part of the Song-form is not actually a Period, even though, on occount of its harmonic correspondence, it is occasionally so called, and its members designated Antecedent and Consequent.

§ 7. THE TRIPARTITE PERIOD.

Short Periods, consisting of *three* eight-measure Sections, are extremely rare. An example is furmshed by the theme of the second movement of Beethoven's F♯ Maj. Sonata, Op. 78:—

Ex. 38.



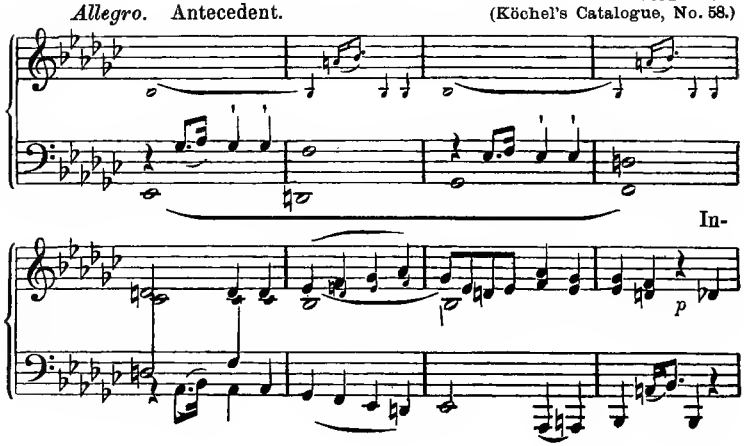
Of greater frequency are Long Tripartite Periods in the following construction:—

Antecedent: 8 measures = First Part.
Intermediate Section: 8 measures = Second Part.
Consequent: 8 measures = Third Part.

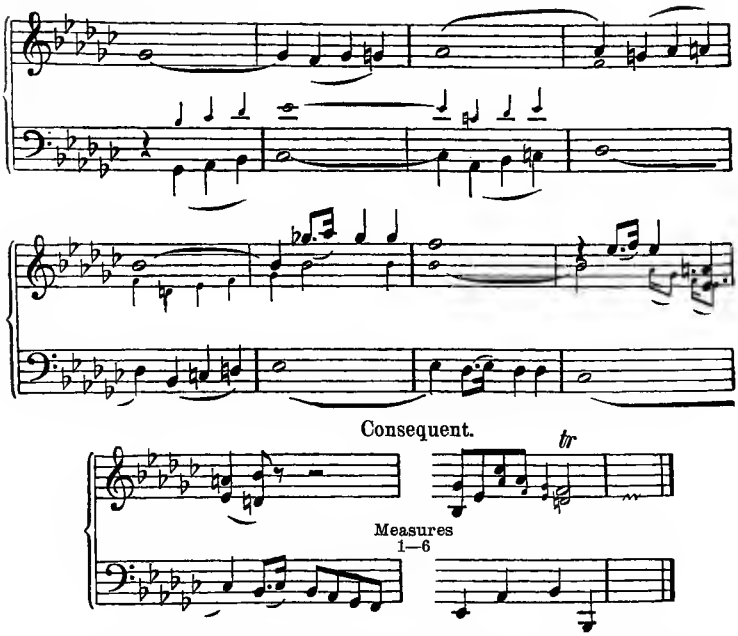
An example of this kind is the following, taken from a juvenile work of Mozart, though it does contain a slight irregularity, namely, the elongation of the second Section from eight measures to *nine;* a matter which will be treated later on in the course of this work.

The Long Tripartite Period.

Ex. 39. Mozart.
Allegro. Antecedent. (Köchel's Catalogue, No. 58.)



termediate Section.



As additional examples of such Long Tripartite Periods, may be mentioned the theme of Beethoven's E Min. Sonata, Op. 90; the Trio of his A Maj. Sonata, Op. 2 (the scheme of which is ***a a a***); the march from Handel's "Judas Maccabaeus", etc.; in all of which a periodicity of the first and third parts is lacking, and Long Sections have taken the place of Short Periods, which is *regularly* the case with the Intermediate Section or second part.

Having the same compass and principal divisions as the Tripartite Song-forms, they are commonly classed among these. Examples are therefore to be found along with the Exercises in Tripartite Song-form.

§ 8. THE SHORT TRIPARTITE SONG-FORM.

In a Tripartite piece, there enters between identical, or similar extreme parts, an *Intermediate* one of the same length. This intercalated part is only exceptionally in Period-form, but for the

sake of variety of construction, usually has one or other of the 8-measure Sectional forms.

The three parts of this Song-form are termed in the order of their succession:—

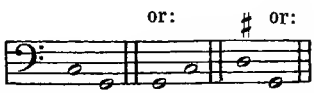
First		*a* Period.
Second	Part.	*b* Long Section.
Third		*a* Period.

According to common usage, *the second and third parts are jointly* designated the second part, because they are frequently repeated as such, being situated between repeat signs.

First Part.

Antecedent. Terminates with Semi-cadence, or Imperfect, and exceptionally, Perfect, Full Cadence in Tonic; or Full Cadence in key of Dominant.

Ex. 40.



C Maj.: Semi-cadence on G; or Full Cad. in C, or G Maj.
C Min.: Semi-cadence on G; or Full Cad. in C, or G Maj.

Consequent. Terminates on Tonic; or in key of Dominant; or key of Mediant. In *Minor:* on Tonic; or key of Dominant in Min.; or in parallel Maj.

C Maj.: in C or G Maj., or E Min.
C Min.: in C or G Min., or E♭ Maj.

Third Part.

Antecedent. Same as in the first Period, but with still more prominent Semi-cadence.

Consequent. Has Tonic termination.

Thus, it will be seen, that the first and third parts may under circumstances be identical.

The Second Part,

which the Tripartite Song-form intercalates between those two parts, usually terminates with a Semi-cadence, in order to introduce the third part.

The greater the resemblance between the first and third parts, the greater the propriety of giving new contents to the second part.

Each one of the three parts may have a Long Sectional Form instead of Period-form. (Comp. § 7.)

Illustrate by means of a melody without accompaniment all the Structures of Form thus far explained.

Sixth Exercise.

In accordance with the foregoing, write pieces in Short Tripartite Song-form, partly from former work, partly anew.

MODELS.

Ex. 41.
Scherzo.
Allegro assai.

BEETHOVEN.

p First Part. (A Period.)
Antecedent.
Consequent.
Second Part.
1st Section of Double Sec.
2nd Section.
sf *p* Third Part.
Antecedent.

(A Period.) * Contracted Consequent.

Allegretto

p First Part.
(A Period.)

Second

Part. (Double Section.)

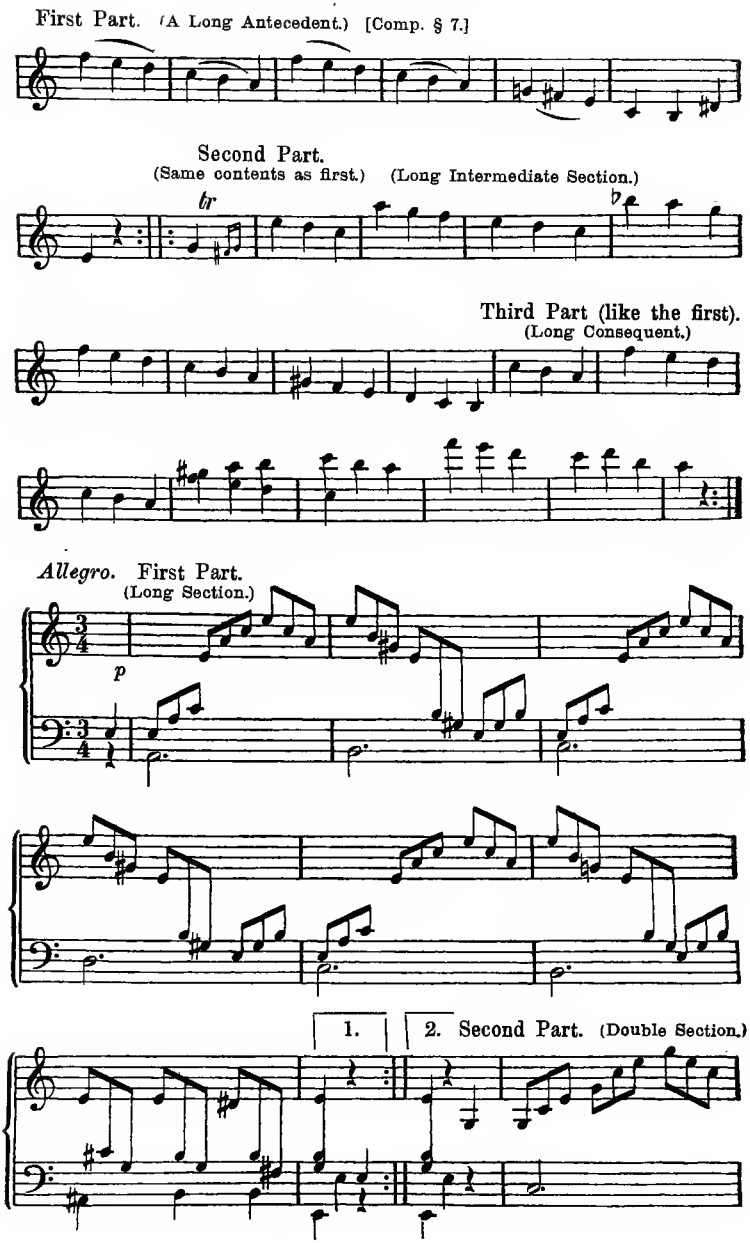
Third

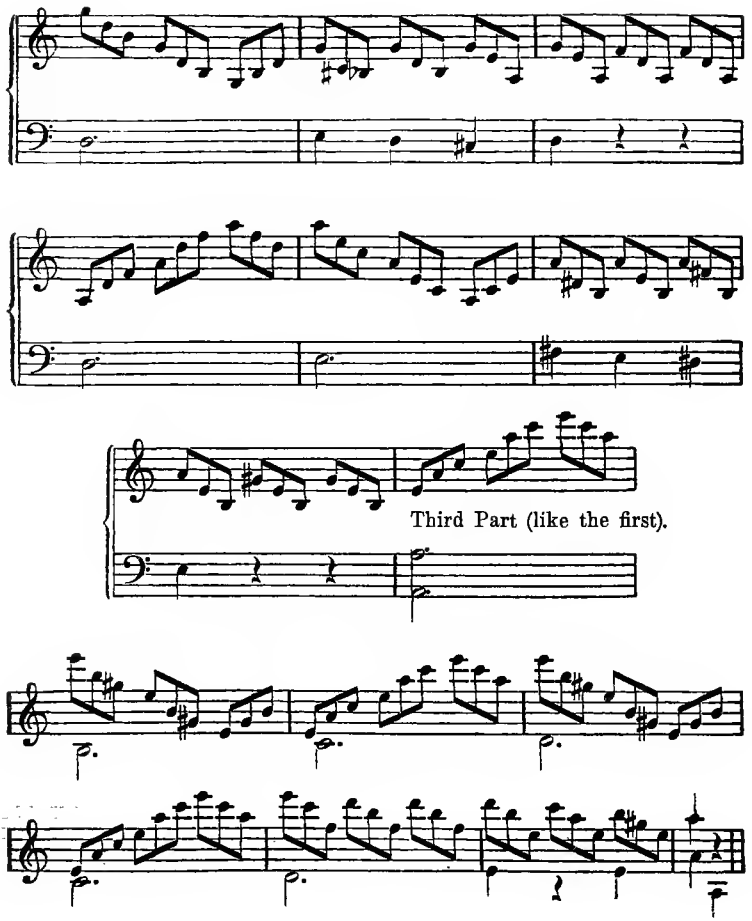
Part. (A Period.)

Allegro. (In reality a Tripartite Period.)

---

* Here, two measures are lacking by contraction. Comp. § 12. This license, however, should not as yet be imitated. It is on account of the lucid structure of its second part, that this piece has nevertheless been chosen for an example.


First Part. (A Long Antecedent.) [Comp. § 7.]
Second Part.
(Same contents as first.) (Long Intermediate Section.)
tr
Third Part (like the first).
(Long Consequent.)
Allegro. First Part.
(Long Section.)
p
1.
2. Second Part. (Double Section.)



The Trio of Beethoven's D Maj. Sonata, Op. 28, contains six repetitions of the same Section, admirably varied in point of harmony, which are drawn together into three Short Periods.

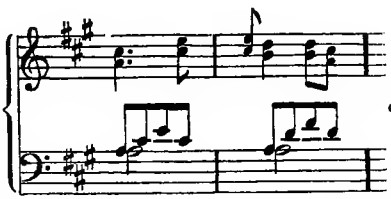
(D) THE LONG SONG-FORMS.

§ 9. THE LONG BIPARTITE SONG-FORM.

The 16-measure Period is composed of two 8-measure Sections; the 32-measure or Long Bipartite Song-form, of two 16-measure parts. Its construction is the same as that of the Short Bipartite Song-form, namely, ***a a b a***, with twice the length of each of its four Sections. The most appropriate example of this form would be the theme to the variations of Beethoven's A♭ Maj. Sonata, Op. 26 (comp. Ex. 32, p. 26), were it not for the fact of the Antecedent of the second Period (the Intermediate) being elongated by two measures.

By repetition of the individual parts, whether merely indicated by the repeat sign, whether varied, and for that reason written out, the number of measures becomes increased to 64. A Song-form of this kind, consisting of 64 measures through repetition is to be seen, for example, in the A Maj. episode of the Finale of Mozart's A Min. Sonata:—

Ex. 42.

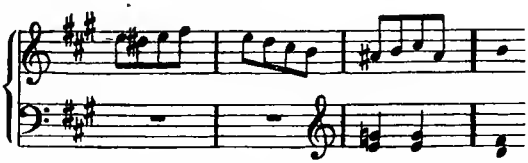


&c.

A Period of 16 measures enclosed in repeat signs = 32 measures.

The second part begins thus:—

Ex. 43.



and closes at the end of 8 measures, to which the second Consequent of 8 measures is joined, making together 16 measures; repeated, 32 measures. Sum total 64. Compare "Remarks" to the first Rondo form.

Seventh Exercise.

Write pieces in the Long Bipartite Song-form.

§ 10. THE LONG TRIPARTITE SONG-FORM.

In just the same manner as two long 16-measure parts go to make up the Long Bipartite Song-form, the Long Tripartite Song-form is composed of *three* such parts.

The harmonic relations between the Partial Cadences remain the same as they were grouped last in § 8; this form being at bottom merely an elongation of the Short Tripartite form.

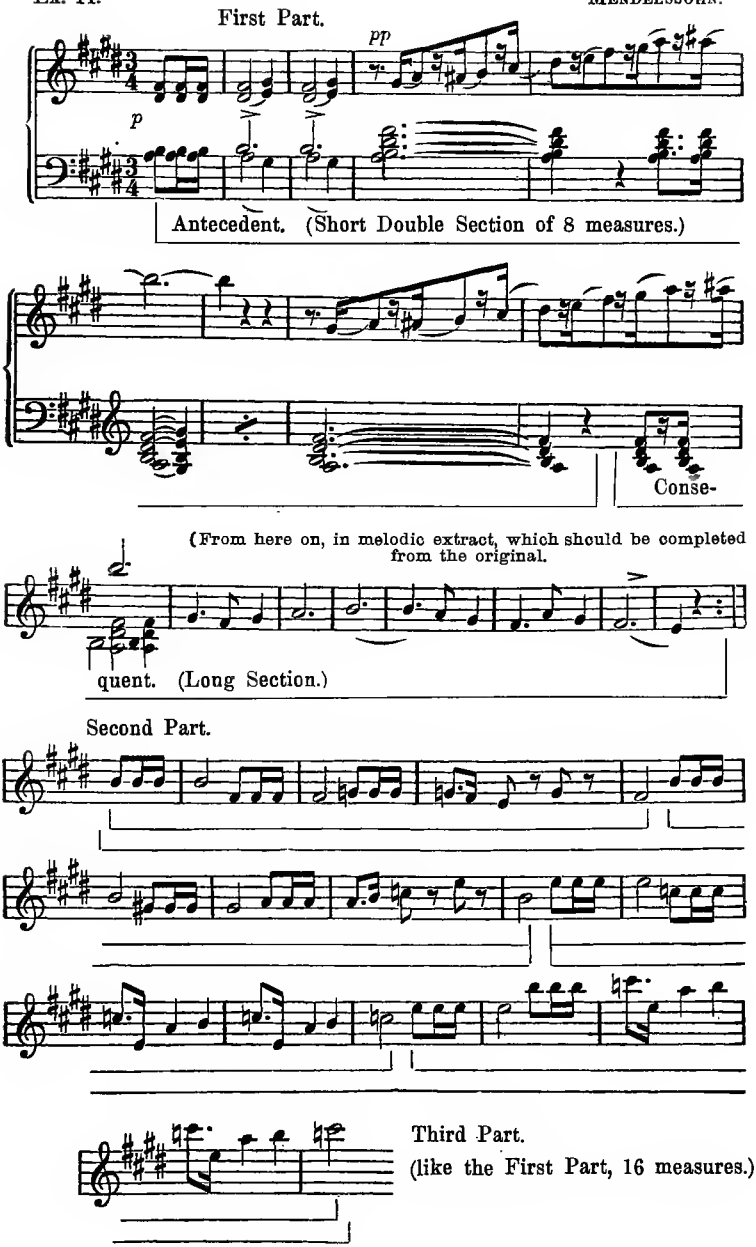
In ordinary Dance-forms (comp. Part II), the second Period is popularly designated the *second part*, and, being without any thematic link, for the most part forms an entirely independent episode in the key of Dominant, which is followed by a literal repetition of the first part.

In the higher forms, the second part, being thematically linked to the first, rarely takes the form of a Period, but frequently that of a string of Sections. This naturally results from the requirement of variety in the construction of the different parts, whose relationship is a thematic one.

Even in the first and third parts, the Consequent not infrequently departs from its identity to that extent, as not to contribute to a Period, but to the combination of two 8-measure Sections into one 16-measure Double Section. Entirely free constructions will be treated under "Scherzo".

The Long Tripartite predominates among the Song-forms. To it, belong the majority of Minuets and Scherzi of the classical Symphonies, Quartets, Quintets, and Sonatas for one or more instruments. But in most of these movements, the form is slightly, though often unessentially, modified through elongations, or contractions. We present here an example from a later master, the Trio of Mendelssohn's A Maj. Symphony, since it contains the division into exactly three times 16 measures, and, moreover, by reason of its emotional content, is worthy of a place beside the classical master-works.

Ex. 44. MENDELSSOHN.



It is advisable henceforth to write the exercises chiefly for String Quartet, since Piano Setting is apt to lead to negligence of part-progression.

Eighth Exercise.

Write pieces in the Long Tripartite Song-form.

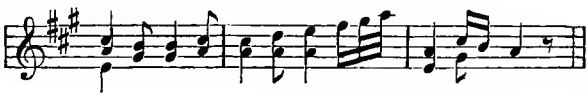
(E) LICENSES IN CONSTRUCTION.

§ 11. ELONGATION.

Without altogether changing its form, a part of a strain may become elongated by an appendix issuing from the context. One of the simplest examples is offered in the theme of Mozart's A Maj. Sonata, presented as Ex. 13. The second part of this theme, instead of concluding exactly like the first, is given an Imperfect Full Cadence, to which a Phrase of two measures with a Perfect Cadence is added:—

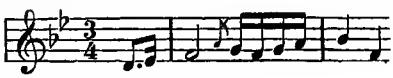
Imp. Full Cad. Appendix.

Ex. 45.



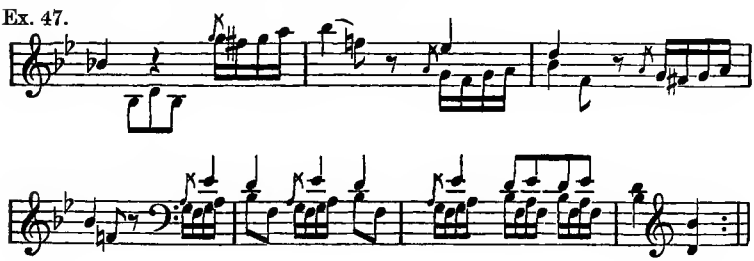
Beethoven appends to the close of the piece in Short Bipartite Song-form beginning thus (see Ex. 19):—

Ex. 46.



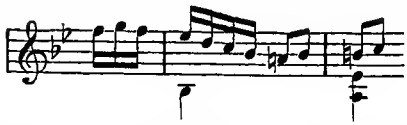
an entire Section of seven measures:—

Ex. 47.



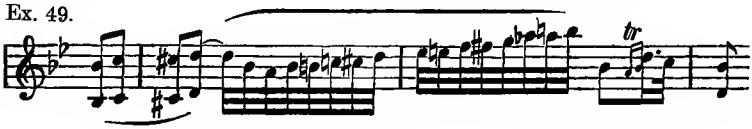
In the Rondo of the same Sonata (comp. Ex. 34.):—

Ex. 48.



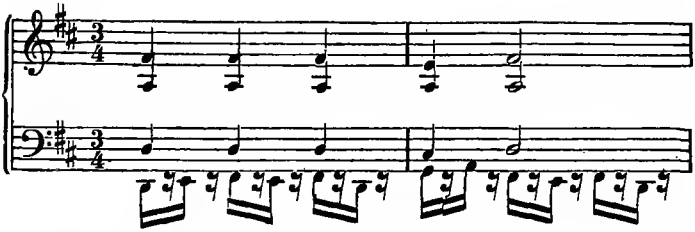
he has elongated (in the same manner as Mozart has in the Ex. quoted above) the close of the Consequent two measures; thus:—

Ex. 49.



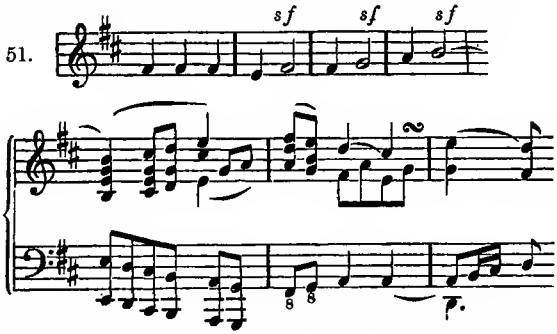
A similar elongation may be seen in the theme of the Largo appassionato of the A Maj. Sonata Op. 2:—

Ex. 50.



Here, the composer conducts the Consequent of the second part to the Dominant, before he takes up the close. Thus, the four measures of the Consequent are extended to seven:—

Ex. 51.



The extensions hitherto shown are confined to the addition of but a few measures. In the Trio of the A♭ Maj. Sonata, Op. 26, we

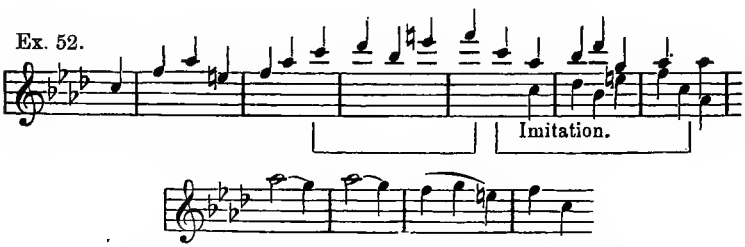
find a Bipartite Song-form with a second part drawn out to *twice* the usual length — 16 measures instead of 8 — constituting therefore a Long Period-form. Strains like these hold the mean between the Long and the Short Song-form, being composed of the constituents of both.

Ninth Exercise. I.

In accordance with the foregoing, elongate several of the pieces in Bipartite Song-form, that were written as the Fourth Exercise.

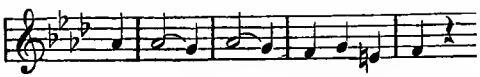
Elongations of the kind under treatment are to be found in the Short Tripartite Song-form. So, the third part of the Allegretto of Beethoven's F Maj. Sonata, Op. 10, is elongated, in the first place, two measures through an intercalated imitation:—

Ex. 52.



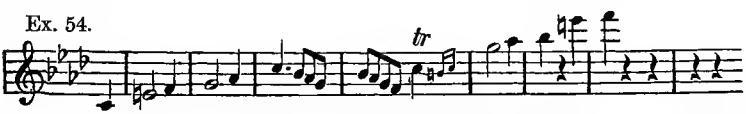
then, the last four measures are repeated an octave lower:—

Ex. 53.



and finally, a concluding Section (or Period?) of eight measures is appended:—

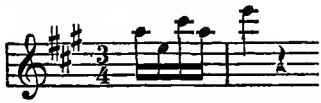
Ex. 54.



Thus, the third part of this Short Tripartite Song-form has, by means of *intercalation*, *repetition* and an *appendix*, been extended to nearly *thrice* the length of such a part, comprising 22 measures instead of 8.

The Intermediate Section of the Scherzo of the A Maj. Sonata, Op. 2, has been similarly treated.

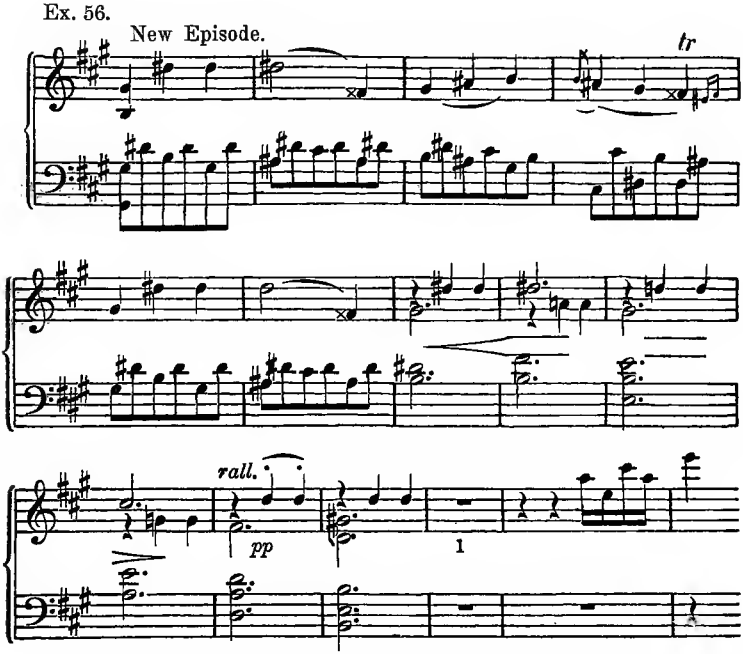
Ex. 55.



This motive predominates in the first part, which is repeated.

Hereupon, the second part modulates in eight measures with the same motive, from A Maj. to G♯ Min., to which is strung a cadence of two measures in the latter key. Then comes an entirely new episode in G♯ Min., which, after eight measures departs from this key in order to modulate in five measures back to A Maj.:—

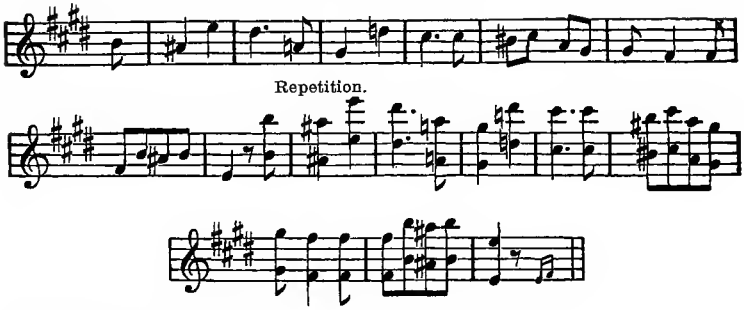
Ex. 56.



Upon this, follows in regular order, the first part, forming the third, but with an appendix of four measures.

In the Rondo of the E Min. Sonata, Op. 90, the Short Tripartite Song-form has been carried out regularly, excepting, that the Intermediate Section is repeated:—

Ex. 57. Intermediate Section.



whilst both the Antecedent and Consequent are not.

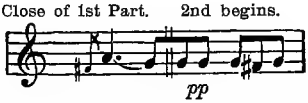
It may be remarked, by the way, that we have here a Short Tripartite Song-form, each part of which terminates with a Perfect Full Cadence on Tonic; the second part, in consequence of the repetition, does this even twice.

Ninth Exercise. II.

Produce elongations on several of the previously written pieces in Short Tripartite Song-form.

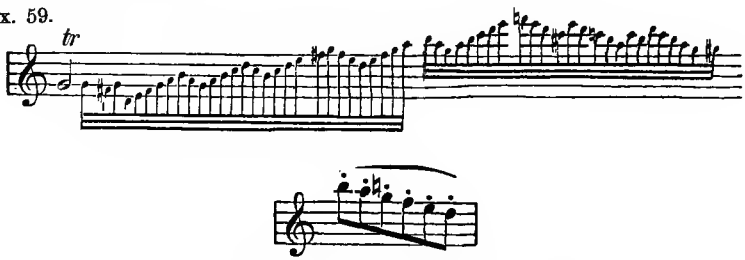
The Adagio of the G Maj. Sonata, Op. 31, exhibits an elongation of the *Long Bipartite* Song-form. The first part closes in the sixteenth measure, in which also the Antecedent of the second part begins.

Ex. 58.



The Antecedent of this second part has ten measures instead of eight, and in the tenth, spins out a lengthy Cadenza:—

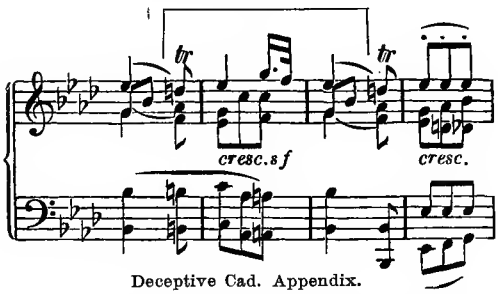
Ex. 59.



which leads back to the regular 8-measure Consequent.

Extended similarly two measures, is the Intermediate Section (Antecedent of the second part) of the theme to the variations, with which the A♭ Maj. Sonata, Op. 26, opens:—

Ex. 60.



Of course, an elongation may be effected on any part of the Long Bipartite Song-form. These two examples, however, will suffice for the young composer to gain an adequate insight.

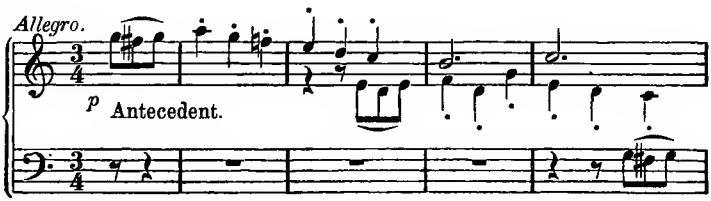
Ninth Exercise. III.

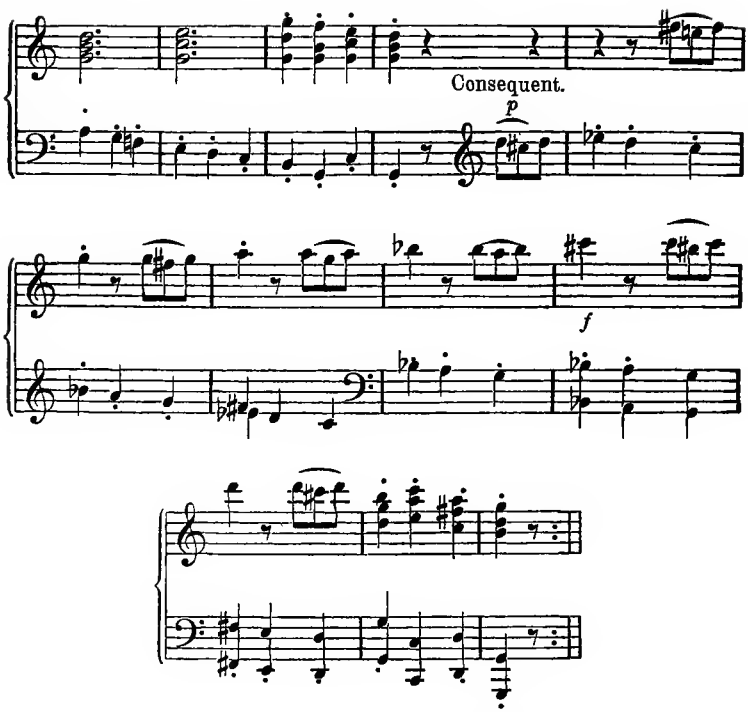
Elongate several of the previously written Long Bipartite Song-forms.

Although the Long *Tripartite* Song-form in itself occupies the greatest compass, elongations of it to still greater dimensions are very frequent.

Instead of many examples in extract, we present here one in its completeness, the Scherzo of Beethoven's third Sonata. It begins with a 16-measure Period, based on Imitation. This is repeated.

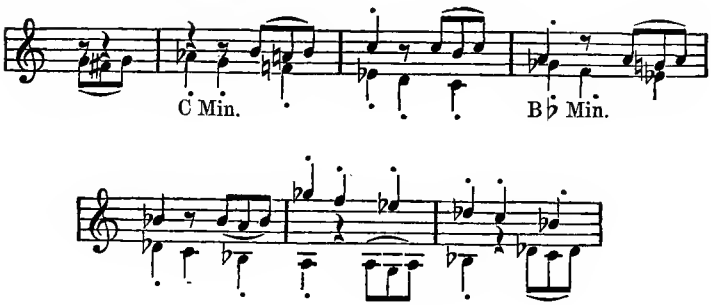
Ex. 61.

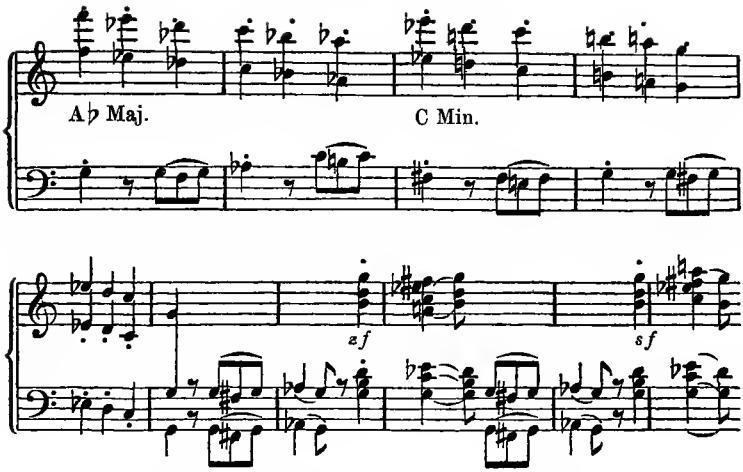




The second part, which forms the continuation from here, begins with the same Imitation, and at the end of sixteen measures has again reached the Dominant of the key, being thus ready to lead into the third part, the repetition of the first.

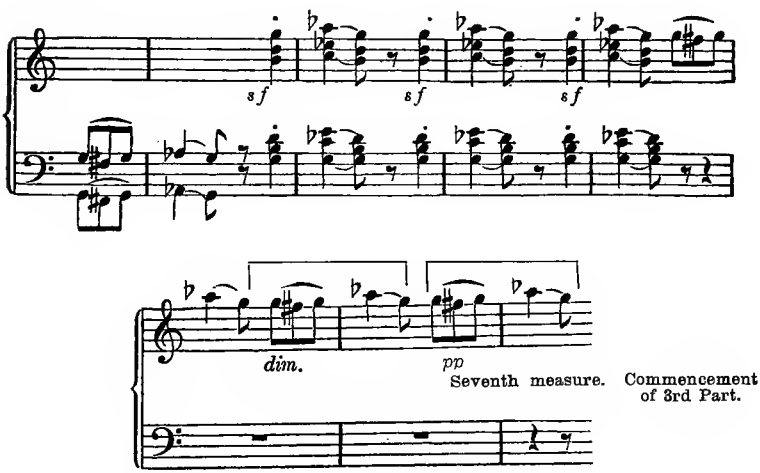
Ex. 62.
Second Part (Intermediate Sec.).





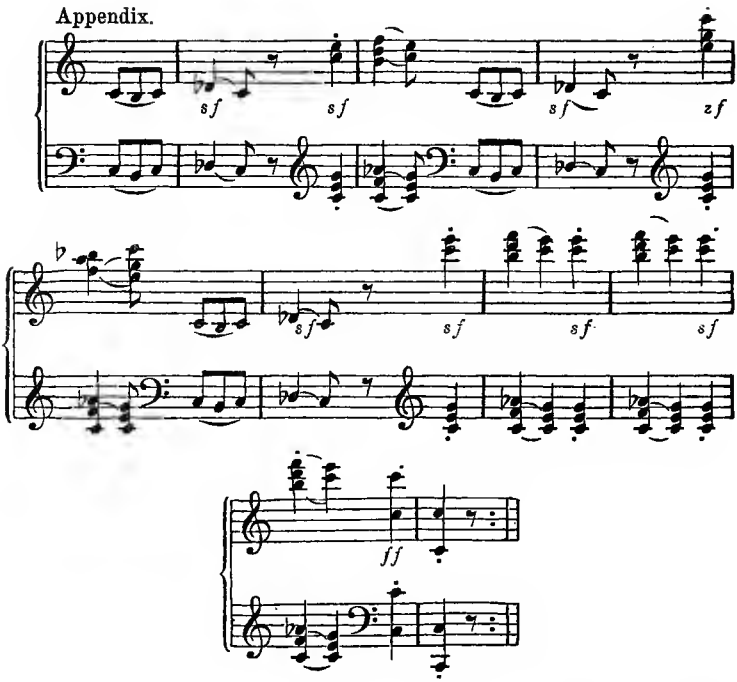
This transition is detained by a varying repetition of the Semicadence formula, which takes up seven measures. The eighth measure is at the same time the first one of the third part.

Ex. 63.



To the third part, which is of regular construction, an Appendix of 9 (*i. e.*, 8 + 1) measures is affixed.

Ex. 64.
Appendix.



We have thus seen how 3×16 measures have been elongated to 64, exclusive of repetitions.

Ninth Exercise. IV.

Elongate several of the pieces in the Long Tripartite Song-form, previously written.

§ 12. CONTRACTION.

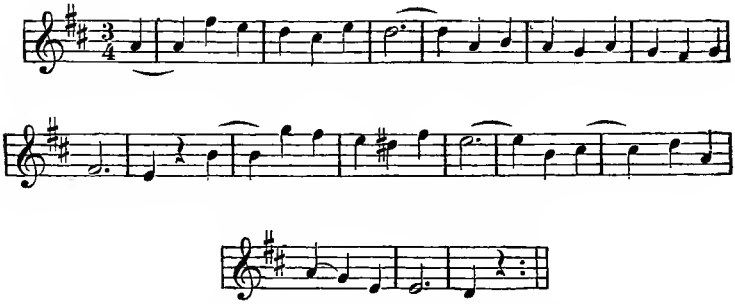
Contraction naturally touches chiefly and preferably the extended *Long* Song-forms.

As affecting the first part, we find it, for instance, in the Minuet of Beethoven's first Sonata, in which the first part, instead of being formed of 4×4 measures, consists of $3 \times 4 + 2 = 14$. (The second part is likewise contracted to 14 measures, the third part, to 12.)

The second part is frequently composed of 8 measures in the manner of the Short Song-form; as for instance in the Minuet of the D Maj. Sonata, Op. 10, No. 3.

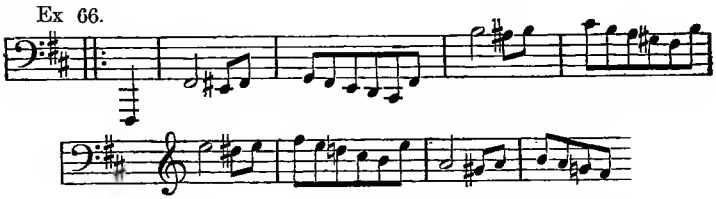
In the movement in question, the first part is of the regular construction of 16 measures length, terminates on Tonic, and repeats:—

Ex. 65.



The second part, however, has only 8 measures, and consists of a Sequence through the circle of fourths, from B Min. to D Maj. in 4 times 2 measures:—

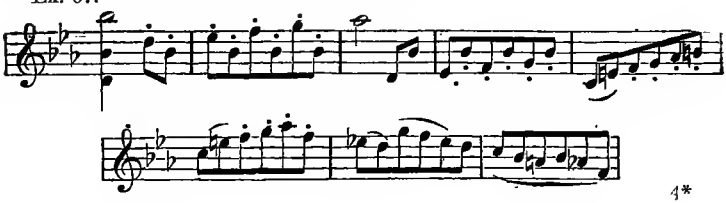
Ex 66.



In numerous cases of this kind, the Short and Long forms are combined and, at the same time, mixed. (In the example here quoted, the succeeding third part is considerably *elongated*, from 16 to 30 measures.)

In Mozart's E♭ Maj. Symphony, too, the second part of the Minuet is contracted to eight measures:—

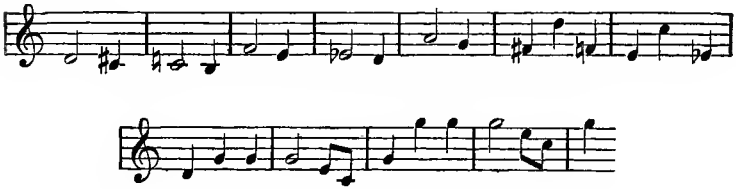
Ex. 67.



The third part of the same movement, on the other hand, is lengthened 4 measures.

In the same master's C Maj. (Jupiter) Symphony, the second part of the Minuet is shortened to 12 measures:—

Ex. 68.



Tenth Exercise. I & II.

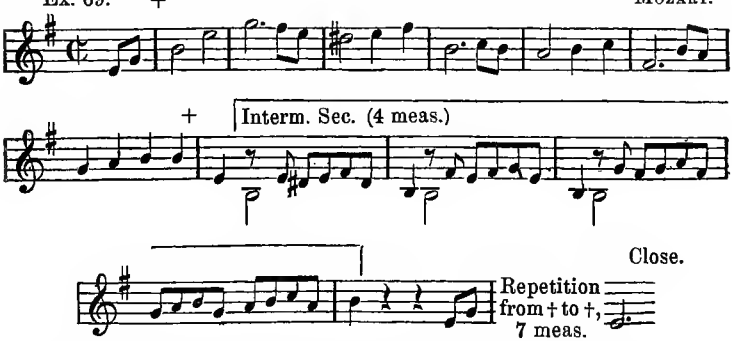
Produce contractions on Long Tripartite Song-forms.

Contractions are not generally appropriate to the Long Bipartite Song-form, since they are apt to disturb only too conspicuously the symmetry of its parts, which is less the case with the Tripartite form.

Produce contractions on several Long Bipartite Song-forms.

In the Short Tripartite Song-form, a contraction of the Intermediate Section is occasionally resorted to; as in the following:—

Ex. 69. + MOZART.

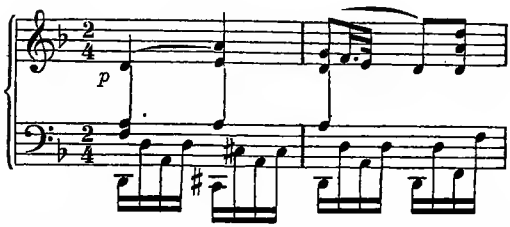


This example belongs to those Short Song-forms, which are allied to the Tripartite Period (§§ 7 and 8). The Phrases of the

first part may be designated according to their similitude, ***a b b c,*** thus constituting rather a Section than a Period, whilst, on the other hand, the latter seems indicated by the harmonic relation of Dom. to Tonic.

In the Andante of Beethoven's D Maj. Sonata, Op. 28, the last part is contracted 2 measures:—

Ex. 70.



Contractions produced on the Short Bipartite Song-form would be scarcely perceptible, because of its occupying the smallest dimensions.

Tenth Exercise. III.

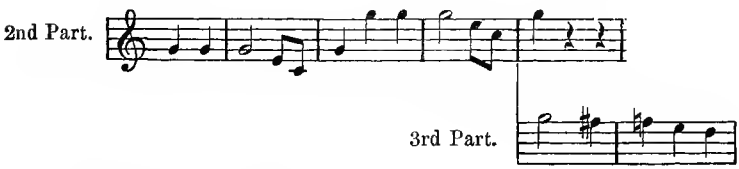
Contract several pieces in Short Tripartite Song-form.

§ 13. CONCURRENCE OF A FINAL WITH AN INITIAL MEASURE.

It is of frequent occurrence, especially in the longer constructions, that the last measure of a division of a strain concurs with the first one of the succeeding part; in other words, that a strain commences with the same measure as the one with which the foregoing closes: a conclusion and a commencement being thus united in *a single measure.* Such measures count among those of the part which they conclude, as also, the part they begin, *i. e.*, count doubly. Wherever it should be desirable to indicate this property in metrical numeration, we express the *final* measure by a slur *after* the number; the *initial* measure by a slur *before* the number. Thus, for instance, 4‿ indicates a Quadrimeasure, whose last measure at the same time serves as the beginning of a new division; on the other hand, ‿4 indicates a Quadrimeasure, whose first

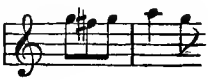
measure is simultaneously the conclusion of a preceding division. Up to the present stage of the student's practice in composition, such measures have been met with almost exclusively in the Transition from the Intermediate part into the Last part; which latter was either the third Period, or the Consequent of the second. Thus, for instance, the third part of the Minuet of Mozart's C Maj. Symphony enters simultaneously with the last measure of the Intermediate part (Ex. 68.), forming a Concurrence of the first measure of the third part with the last measure of the second, thus:—

Ex. 71.



Similarly, this measure:—

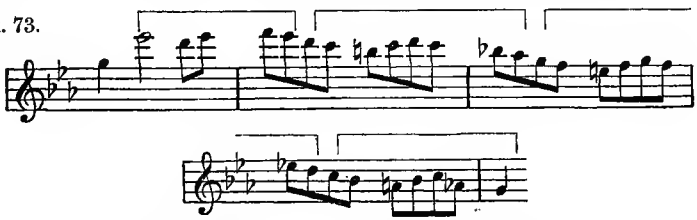
Ex. 72.



which must be affixed to Ex. 63., so as to complete it to an Octo-measure, constitutes both the commencement of the third part and termination of the second.

In counting measures, one must note well which part of the measure the division begins with, for, musically, *i. e.*, to the ear, measures do not count from bar to bar, but from a particular measure-member to like measure-member. (Comp. § 1, p. 3.) In the following example, from second quarter to second quarter.

Ex. 73.

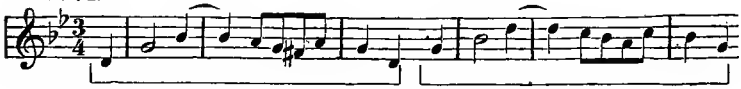


Alter some of the previously written work in such manner as to occasion the concurrence of a final with an initial measure.

§ 14. IRREGULAR MEASURE-GROUPS.

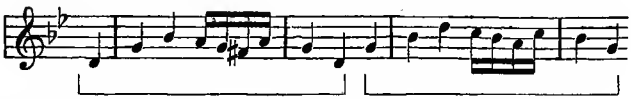
I. A Trimeasure is regarded as an *elongated Bimeasure* or a *contracted Quadrimeasure.* Two Trimeasures, more frequently three Bimeasures, unite to form a Hexameasure, two of which constitute a Duodecimeasure etc. The Minuet of Mozart's G Min. Symphony opens with two Trimeasures, thus:—

Ex. 74.



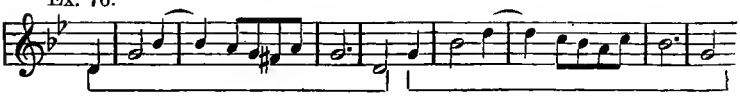
These may be comprehended as expansions of:—

Ex. 75.



or as contractions from:—

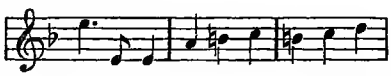
Ex. 76.



The cause of the peculiar aesthetic impression occasioned by such irregular formations is to be traced to this (unconsciously made) comparison with their corresponding regular formations.

Beethoven and his successors explicitly designate such Trimeasures "*Ritmo a tre battute*", *i. e.*, trimeasure rhythm. The most noteworthy example of the kind is to be found in the ninth Symphony, where this Trimeasure:—

Ex. 77.



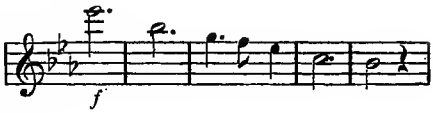
is the subject of a very extensive thematic development.

Convert previously written Bimeasures and Quadrimeasures into Trimeasures.

II. *A Pentameasure* is generally regarded as being derived from a Quadrimeasure by elongation. Thus, the following one:—

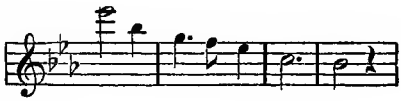
Andante maestoso.

Ex. 78.



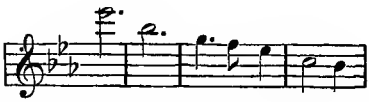
for instance from:—

Ex. 79.



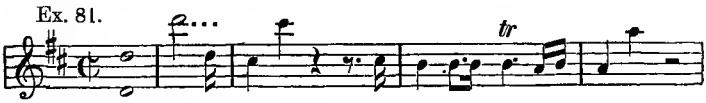
or from:—

Ex. 80.



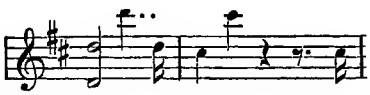
The following sprightly commencement of Mozart's little D Min. Symphony:—

Ex. 81.



derived from:—

Ex. 82.



&c.

Elongate several Quadrimeasures into Pentameasures.

Other irregular measure-groups of 7, 9, 11, 13 etc. measures may likewise be explained on a basis of Elongation or Contraction of corresponding regular formations.

Unusual measure-groups are of importance to the longer constructions, as effectually interrupting, where desirable, the symmetry of their rigid divisibility by two. A 7-measure construction of three (1 + 2) and four (3 × 1 + 1) measures constitutes the rhythmically blithe opening of Mozart's *Figaro Overture.* So, too, the theme of the gently and softly flowing B♭ Maj. Aria of *Ottavio*, in the Opera, *Don Giovanni*, (Il mio tesoro in tanto) commences with a 7-measure construction. Over and above, it will be noticed, that just the great masters of form are fond of free and bold constructions, and are averse to wedging their thoughts into the bounds of measure-groups of numeral evenness.

§ 15. LICENSES IN MODULATION.

That it cannot be difficult for any one that has studied Harmony, to effectuate every possible modulation in whatsoever form, is self-evident. To the contrapuntist, then, who masters both the Strict and Free Style, such a task can be but child's play. Therefore, at this advanced stage of study, no great value can be set upon tasks of that kind. In the *Composer's Practice*, however, the demands of novelty are often in favor of extraneous modulation, even where it is not required by an inner necessity. Since an *absolute command* of the material of Harmony is presupposed, it cannot be of import to set up the empiric, or logical bounds of that procedure, as the following exercises are in this regard precisely defined. But let us observe by an example, how the apparently *extraneous* may be the result of *inner necessity*, and, moreover, how, after all, it will be proven to be *well founded*, *coherent in style*, *and of perfect naturalness.*

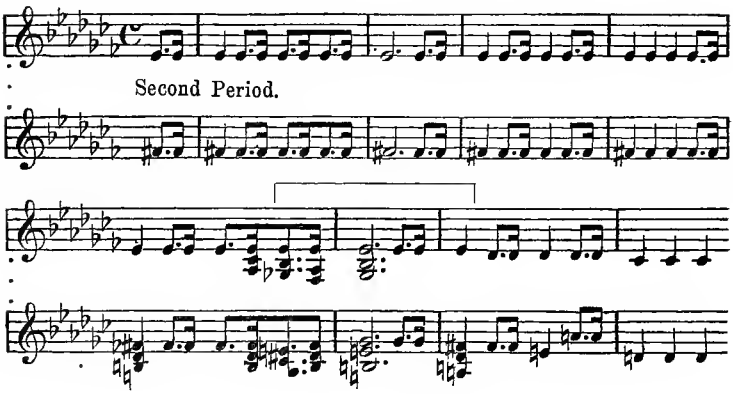
In the most celebrated of all Funeral Marches, the one in Beethoven's A♭ Maj. Sonata, Op. 26, is to be found the greatly wondered at modulation from A♭ Min. to the Partial Cadence in D Maj.

This March is in the Tripartite Song-form. It opens with an 8-measure Period, which terminates in the *parallel Major key (C♭ Maj.)*, and whose Antecedent forms a Semi-cadence on Dominant: *thus in perfect regularity.* Now, *instead of repeating this period*, whether literally or in variation, Beethoven *transposes* it into the Minor of the above cited parallel key — into *C♭ Min.* The modulation referred to is a necessary result of this transposition, for, the parallel key to *C♭ Min.* is *E♭♭ Maj.*, but written at once as *D Maj.* (Comp. "Practical Harmony", § 51.) Beethoven, in the interest of a convenient mode of notation, avails himself of the Enharmonic notation as early as the entrance of the key of *C♭ Min.*, which he writes as *B Min.*

We might regard this transposition *merely* as a repetition, similar to one that is indicated by the repeat sign, had not Beethoven, though retaining its nature, yet, *carried out the mod-*

ulation differently from the sixth measure on. The first time, he proceeds through the Dominant key of *A♭ Min.: E♭ Min.* into the parallel key: *C♭ Maj.;* but the second time, by way of the *Sub-dominant of B Min.: E Min.* (in reality, Sub-dom. of C♭ Min.: F♭ Min.) into its parallel: *D Maj.* This diversity in carrying out essentially the same modulation appeals to the perception as being a mere (transposed) repetition.

Ex. 83. First Period.



Thus, we have here a Double Period of 16 (2 × 8) measures as the first part of a Song-form.

The second part (Intermediate Section) is a contraction to a Quadrimeasure, with a transition into the third part. The modulation from D Maj. to the Dominant of A♭ Min: E♭ Maj. is effectuated immediately through the Enharmonic Change of the Chord of the Diminished 7th, D — F — A♭ — C♭ (Comp. "Practical Harmony", § 57.)

The third part is in Period-form, and is drawn out to 10 measures. A repetition does not take place.

In determining the form of this March, we cannot, all considered, but decide in favor of the *Short Tripartite Song-form*, in which the *duplication* discussed above, instead of a repetition of the first Period, has taken place; whilst the second part has been reduced to half the regular length, and the third part, which is otherwise normal in its construction, is elongated by two measures.

We have not to deal here with the *aesthetic significance* of this March, nor with the modulations contained in it. These are acknowledged with admiration by the entire musical world. Indeed, there is scarcely another composition of this class, deserving mention beside this work.

Transpose this March into different keys, either at once at the Piano, or previously in writing.

For additional examples to this §, see the author's "Partiturstudium" (Modulations of the classical masters as displayed in their scores), Book II: "Modulationsformen", particularly § 25, on Beethoven's Symphonies; § 27, on Bach; pages 262 & 291, on Wagner.

Modern pieces in Song-form, when in a Maj. key, not infrequently contain a Cadence on the *Mediant in Major;* as, for instance, in a strain in C Maj., on E Maj., being a variant, as it were, to the usual Partial Cadence in E Min. (see Remark, § 5). Occasionally, the first part of a piece in Minor terminates in the *Major* key of its Dominant; as in G Maj. when the strain is in the key of C Min. As the preponderance in modern music, after all, lies in characteristic harmonic treatment *(Modulation)*, the endeavor at oddity in this direction can only be regarded as in keeping with the *spirit of the age.* This circumstance gives rise to certain tasks, which, though really lying outside the study of composition proper, should by no means be passed over here. Moreover, they furnish material for voluntary additional work.

Write Bimeasures containing extraneous modulations.

Such are well adapted as Motives for interesting harmonic Sequences, and may also receive a contrapuntal treatment in choice and spirited figuration. (Comp. "Harmony", § 51; especially § 62, Wagner.)

Write quadrimeasure Sections, each one of which is to carry out a prescribed extraneous modulation.

In this and the following exercises, avoid commonplace forms of Cadence.

In like manner, write: (1) Long Sections (§ 6). — (2) Periods terminating in unusually distant keys. — (3) The same

with uncommon Chief and Partial Cadences. — (4) Draw up the foregoing into different Song-forms.

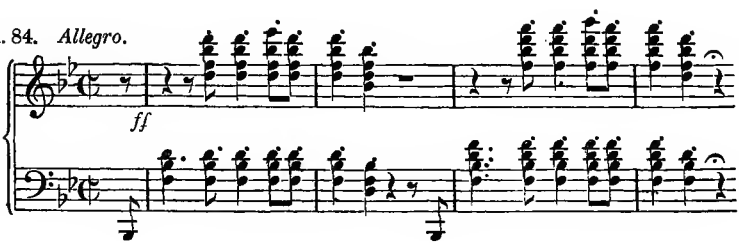
§ 16. MOTIVE, AND THEMATIC WORK.

A musical thought that forms the subject of any manner of musical evolution is termed a *Motive.* However, as a rule, this designation is applied only to tone-combinations of a lower stage of development than the Sectional form, thus, approaching at highest the Phrase. When a Sectional, or a higher, form is employed as the Motive of any manner of development, it is customary to designate it by a term appropriate to its form, or even as the Theme.

The fixed forms that have thus far come under our notice are, with but few exceptions, developments from Motives. Exceptionally, Motives are employed for the production of strung-out constructions lacking firmness of form, and which are termed by Marx, "Gang", *i. e.*, Passage. A passage of this kind, founded on a particular Motive, is termed a *Sequence*, when the Modus of the succession of repetitions of the Motive is a definite one, and otherwise has the significance of a free Sequence. The nature of this has been explained in the author's "Practical Harmony", § 51, where, moreover, these designations have appeared first. A Section, too, may be given a passage-like treatment, when it is not developed into a higher form.

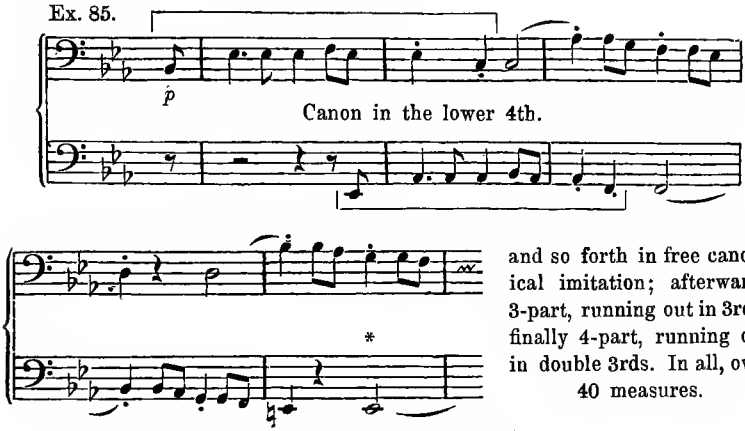
In Beethoven's B♭ Maj. Sonata, Op. 106, the first *Bimeasure* at once serves as the Motive of a repetition by *translocation*, *i. e.*, the transferring to another degree of the same key. Thus:—

Ex. 84. *Allegro.*



In the Development of this movement, the same Motive is the subject of a very extensive evolution:—

Ex. 85.

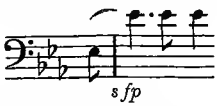


and so forth in free canonical imitation; afterwards 3-part, running out in 3rds; finally 4-part, running out in double 3rds. In all, over 40 measures.

(The imitation makes a free change of interval.)

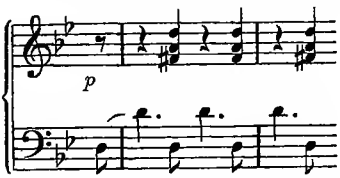
This is preceded by a short introduction, the Motive of which is furnished by only a portion of the initial Phrase; thus:—

Ex. 86.



This Motive again appears *after* the canonical strain. Now even the first two notes *alone* several times serve as a Motive of development. This is also the case in the Enunciation (first part of the movement), shortly before the entrance of the *G Maj. signature*:—

Ex. 87.



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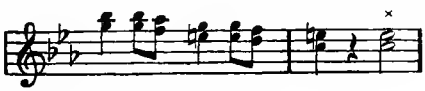
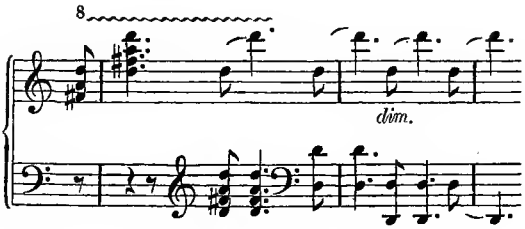
* In most editions, this *E*, where it occurs for the third time, and in close harmony in the passage in thirds, has erroneously been printed *F*:—



presumably as the result of an error in writing.

Likewise, towards the end of the Development, shortly before the entrance of the B Min. signature:—

Ex. 88.



In this manner, longer Motives can be dismembered into shorter ones; and the reverse, shorter Motives united into longer ones.

In the first movement of the *A Maj. Symphony*, this Motive:

predominates. (*Not* as is sometimes erroneously stated, , which, of course, proceeds from the former.)

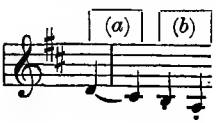
The first movement of the *C Min. Symphony* is based on this Motive, , and maintains its own against all the thematic changes it undergoes.

In Mozart's *G Min. Symphony*, this Motive predominates. Yet, a greater portion of the Theme proper occasionally becomes a Motive of development.

Thus it will be seen that one Motive may unite with another in producing a solid form. Only exceptionally may a single Motive suffice for this purpose.

At times, the apprehension — interpretation — may waver between the acceptation of *a single* worked-up Motive, or of a combination of several; as, for instance, here:—

Ex. 89.



where the Motive (*b*) may be viewed either as a *staccato variant* of (*a*), or as a new Motive. A rigorous determination of definitions in the present sphere is of no importance to the Art of Composition.

Work up Motives into Passage-like Strains by means of Translocation, Transposition, Modulation, Contrapuntal Devices, Augmentation, Diminution, Contrary Motion, Figuration, Variation etc.

Every manner of formation of Motives, whether developed independently, or into Themes of distinct form, is designated as *Thematic Work.* Since a musical work of art does not necessarily originate in the succession of time as it presents itself, after completion, to the hearer, the Thematic Work, may, in the process of invention, take the lead; *i. e.*, a well defined Theme may be constructed subsequent to a development from Motives. Over against the finished work of art, one apprehends the Theme or Themes to be dismembered into Motives, and these worked up. Thematic Work has attained its zenith in Beethoven's Symphonies and String Quartets. Wagner introduced it into the Musical Drama as the *Leading-motive* style. The term *Thematic Motive*, in contradistinction to others that may present themselves, is applied to the predominating, occasionally the first, hence, *principal* Motive.

By *Caesuras* are meant the perceptible divisions of Measures, Phrases, Sections, in short, of any form-parts. Their representation in the delivery of a musical work is called *Phrasing or Articulation;* in Theory, *Analysis of Form.*

PART II.

SONG-FORMS APPLIED.

(A) THE COMPOUND SONG-FORM.

§ 17.

Combinations of strains in Song-form into independent pieces of music, or independent portions of extended pieces, constitute *Compound Song-forms*. These almost exclusively govern the immeasurable field of Dance Music proper (*i. e.*, such as is composed for the specific purpose of dancing) and the higher and lower classes of Drawing-room and Entertainment music. The *Scherzo* (or Minuet, Episode, Intermezzo) of Symphonies is, in nearly every case, in one of these forms, which, moreover are quite frequent in all the other departments of composition.

As a rule, the first piece in Song-form, the *Chief Subject*, is succeeded by a second, as *Trio*, which in turn is followed by the return of the Chief Subject.

In all subsequent exercises, the student should, wherever feasible, employ previous work.

The Piano and String Quartet being their chief organs of performance, a few observations pertaining to these will not be out of place here.

Since, in the delivery of a **Piano Setting**, but a single individual has the disposal of the instrument's resources, which indeed are considerable in every respect, the composer is not necessitated to confine himself to any particular mode of setting, or number of real parts. Ever at his command, rather, are all the means of filling up and completing harmonies, as well as of doublings of individual parts and entire chords. Of no mean importance is the

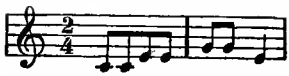
contrast of tone-coloring accomplished by dynamic shadings and the various gradations of touch, but to still greater extent by the employment of different positions (octaves) of the instrument. A glance at the master-works will suffice to confirm this statement, and afford its full understanding.

The **String Quartet,** on the other hand, is to be regarded as the union of four real parts, which, however, may occasionally be confined to three or even two, by the doubling of main parts at the unison, or the octave. Thus, for instance, Haydn has written a canonical Scherzo, in which two instruments each unite to perform one of the parts. So far as his acquaintance with the stringed instruments extends, the young composer may employ double stoppings, but only in the service of tone-shading, *i. e.*, for coloristic purposes, and not merely for filling up deficient harmonies, a procedure that would only be indicative of a lack of skill.

§ 18. THE VARIATION. ETUDE. PRELUDE.

The simplest form of ranging together independent pieces is to be found in the Theme with Variations. In it, a Theme is announced in its simple aspect, then repeated in divers Variations, each of which carries out a different figurate motive, or also, contrapuntal device on a fixed harmonic foundation. Even the Mode, and at times the key, may be changed. The Theme is usually in Song-form, but sometimes in that of a Period — exceptionally, though, in Sectional form. It is taken for granted that the student became acquainted with, and tried his skill in, Variation during his studies in Counterpoint in the Free Style. Next to Counterpoint, practice in Variation affords the best training in Thematic Work. Beethoven's creations in this field, and those of the earlier and later masters are universally known. The last movement of the *Eroica* Symphony is in this form, and it predominates in the last movement of the ninth (*Choral*) Symphony. The extreme limits of this form are marked in Bach's "Air with 30 Variations", in Beethoven's "33 Variations on a Waltz by Diabelli", and his "32 Variations on a Theme in C Min." As an important work of art of this form of writing long since very popular, may be mentioned the Andante in C Maj. of Haydn's G Maj. Symphony:—

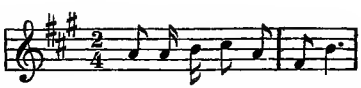
Ex. 90.



The manner in which Beethoven has produced a Theme and Variations thereto from the Period shown as Ex. 20, is to be observed in the "Kreutzer Sonata", Op. 47.

The Variations in Raff's Suite for Piano in G Min. may be designated models of perfection, as may also, but in the sense of noblest virtuosity, the Variations which Liszt has written on this celebrated Theme:—

Ex. 91.

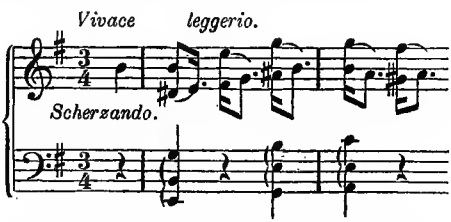


in his "Don Juan" Fantasia. Frequently have Variations risen to the capacity of depicting scenes from life.

The **Etude** is to a certain extent a Variation without a Theme, *i. e.*, it is founded on the plan of the Song-form, instead of being based on a particular Theme. The essential contents of the Etude are composed of the manifold repetitions of a given Motive as the figure of a certain technical exercise. The more rigorously this is carried through, hence, the firmer the *unity* of the piece is maintained, the greater may be the freedom in its formal construction, and in its modulations. This also applies to the older form of the **Prelude** in the simpler form of construction, as, for instance, in Nos. 1, 2, 3, 5, 6 etc. of Bach's "Well-tempered Clavichord".

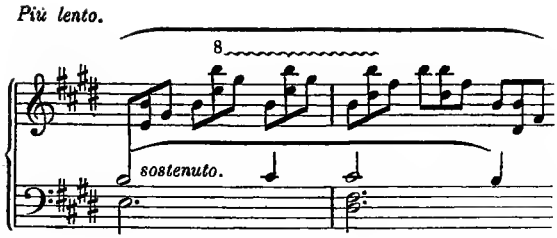
Numerous Etudes attain the expansion of the Compound Song-form; as for example, the *E Min. Etude* of Chopin:—

Ex. 92.



the Trio of which is composed of an altogether different Predominating Motive; thus:—

Ex. 93.



In this and similar Etudes the technical end in view has been subordinated to the aesthetic principle of delivery, which, in the present case demands a contrast to the soaring motion, breathed forth, as it were, of the first part, and which it finds in the *Trio.*

Just as numerous Etudes, overreaching by far any object of technical exercise, assume the aspect of charming pieces (as in the case of the above cited one, and many others by Chopin and other composers), so the appellation of Etude has been given to many a piece of music that was not originally intended to have pursued the office of one, on account of its being technically in that form, and because the composer's modesty has prompted him to remain reticent as to the higher mark he has set.

Likewise are many of Bach's Preludes written in contrapuntal forms. Others again have not, in point of contents, a single feature in common with the design of technical exercises. His Prelude in B♭ Maj., No. 21 of the "Well-temp. Clav." II, has the outlines of the Sonata form.

§ 19. THE DANCE FORMS PROPER.

The chief forms of the *social* dance are based upon a 2-measure *pas* (step), which effects one complete revolution simultaneously with a remove forward of the body. Each measure corresponds to a semi-revolution of the body, hence, with every alternate measure, the dancer sets in with the same foot. *Therefore it is altogether inadmissible to introduce Sections or Periods of odd numbers of measures*, as Tri-, Penta-, or Heptameasures, in any of these dances. Even measure-groups that are not thoroughly built on duality are apt to have a disturbing influence upon dancing. For this reason it is necessary to confine the Periods to 4-, 8-, and 16-measure constructions. Yet, with the most noted writers of this

species of composition, are to be found the exceptional constructions of 10, 12, 20, 24 etc. measures, in which, however, every impropriety has been averted by the skill of the composer.

Those of the society dances, that are founded on combined steps, as, for instance, the Rhenish Polka, in which the third and fourth measures have a different step from the first and second (2×1 and $4 \times 1/2$), are much subject to fashion and not generally known. For this reason they will not be considered here, where, as it is, an exhaustive treatment of this subject is quite dispensable.

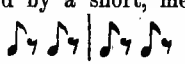
The principal forms of dances are determined by the chief contrasts of time (as binary, ternary) and tempo (slow, fast).

Binary Time. Slow Tempo.

Polka.

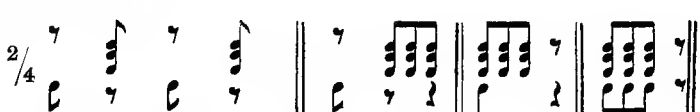
1. A short *Introduction* in Polka tempo, generally no longer than 2 or 4 measures; does not belong to the dance proper, and may therefore be of irregular construction.

2. *Polka.* Quaver or semiquaver up-beat, as a rule. Short Tripartite Song-form. Length, with repetitions: $2 \times 8 + 2 \times 16 =$ 48 measures.

3. *Trio.* Construction similar to that of Polka. Frequently introduced by a short, merely rhythmical, Prelude of 2 or 4 measures; as  This short Prelude does not interrupt the dance.

4. *Repetition of Polka* with a Coda affixed, which is generally 8 measures in length, and contains distinct indications of the approaching close. This Coda is no longer a part of the dance proper.

The rhythm of the Polka gives rise to the following figures of accompaniment:—



Fore-beat After-beat Fore-beat After-beat Fore-beat After-beat

Upon this, the melody is formed.*

* In concert performance, dances are shaded rhythmically, *i. e.*, tempo-changes occur, that are carried to extreme arbitrariness; and indications to this effect are to be found in the scores of some composers of dance music.

For information regarding the orchestration of dance music, see the author's text-book of "Instrumentation." Berlin: Carl Habel.

As ranking next to the Polka in point of affinity, comes the ordinary Military March, which, however, is often written in *alla breve* time (𝄵), hence, in *crotchets* instead of in the *quavers* of the Polka-rhythm, and need not begin with an up-beat.

Binary Time. Quick Tempo.

Galop.

It has the same form as the Polka, but is in *quicker* two-four time, each measure receiving but *one* beat, the time being counted 1 | 1 | 1 etc., whereas in the case of the Polka, 1, 2 | 1, 2 | . The Galop is frequently in Long Song-form.

Ternary Time. Slow Tempo.

Mazurka.

1. *Introduction.* A few measures in the tempo of the dance.

2. *Mazurka.* Long or Short Tripartite Song-form: First Part, Second Part, Repetition of First Part; each of 8 or 16 measures length, not counting the repetitions.

3. *Trio.* Long Tripartite Song-form; second part may also be shortened to 8 measures. It may have the Long Bipartite or the Short Tripartite Song-form.

4. *Repetition of the Mazurka* and a short *Coda.*

The Trio *of most of these dances is in a different key to the Chief Subject, for the most part in that of the Sub-dominant.* Minor *keys are only exceptionally appropriate to dances proper, and that is, when they are treated humoristically, which, however, is to be avoided here altogether.*

Ternary Time. Quick Tempo.

Waltz.

This is the most peculiar and prominent of the actual society dances. The Waltz is in a quick three-four time, each measure receiving but *one* beat. The form of the Waltz differs from that of the other dances.

A greater degree of specific talent for dance-melody is requisite for its composition than for that of the other dances. Its *usual* form is as follows:—

1. *Introduction.* Contents generally foreign to those of the dance proper; frequently a lengthy Adagio or Fantasia, which, when in orchestral setting, is not seldom combined with prominent solo parts. This leads to a

2. Short "Entrance" in Waltz-tempo, which immediately ushers in the

3. *Waltz*, which has 5 numbers, counted successively from 1 to 5. Occasionally, there are only 4; *rarely* 3.

These numbers which constitute the Waltz proper may be of like or different construction. Yet, they are generally (and in our present exercises should be throughout) composed of two 16-measure Periods, both of which are repeated. When in Tripartite form, then the third part should be a repetition of the first; there being exceptions, however, which will not be considered here.

These Periods are for the most part so constructed, that, within any one of the numbers, they *do not exhibit any thematic correspondence* between themselves, being thus two adjoined Periods without any further connection. Here, too, a Long Section may replace a Period. The terminations are only seldom distant from the principal key, yet, they need not be confined to the nearest relationship to Tonic. There is no restriction as to the key of each single number.

4. *Finale.* Instead of being a short Coda, this is an extensive Finale in Waltz-tempo, in which the most striking numbers of the Waltz are repeated (Potpourri), and perhaps a new one introduced.

Futhermore, to the *variety in rhythmical arrangement* of the Waltz melody, is allotted the widest lattitude, and whilst the Bass and inner parts incessantly maintain the dance-rhythm, the melody may move over them in the most unrestrained manner.

Harmonic effects, however, should be applied here as with all other dances only with the greatest of caution, since they are but too apt to arrest the mind, and divert it from the essential purpose of dance-music.

Examples of all of the above treated dances are so superabundant, that it would be quite superfluous to refer to any partic-

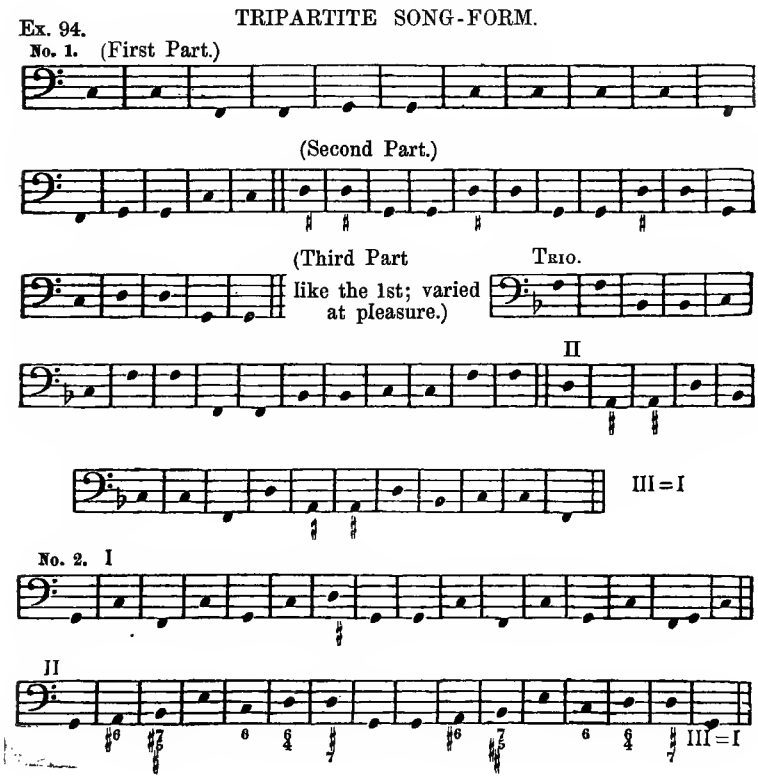
ular ones. Moreover, dancing constitutes one of the branches of society accomplishments, hence, is universally known, and therefore not in need of being minutely discussed.

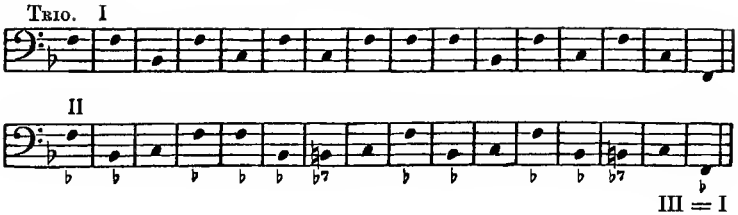
Eleventh Exercise.

In accordance with the chief forms set forth here, write dances, principally Waltzes.

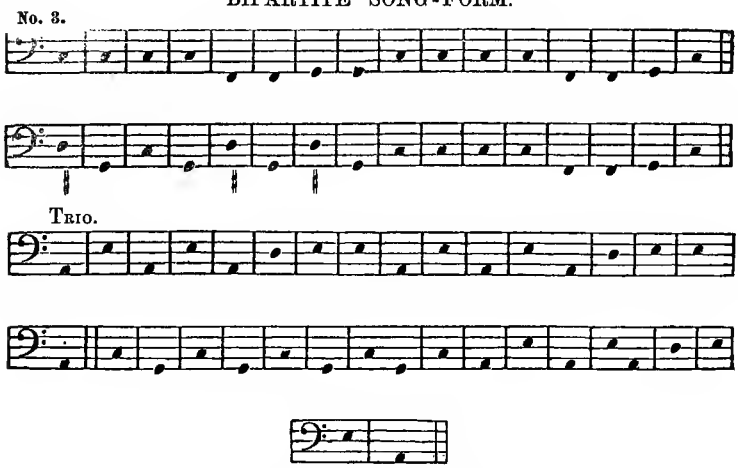
Compose various dances to the following given Basses.

These latter should first be transposed into different keys, and arranged into the respective species of time.





BIPARTITE SONG-FORM.



The particular arrangement of measures — as, for instance, whether an up-beat, or initial beat should start the dance etc. — is left to the judgment of the composer, as is, also, the rhythmical arrangement, *which latter really constitutes the subject of the present exercise.* He is likewise at liberty to replace the ***Fundamental Basses***, Ex. 94, — which contain only roots of Fundamental Chords — by the appropriate ***Thorough-Bass***, which of course admits of chord-inversions; or, to extract other Basses from favorite master-works.

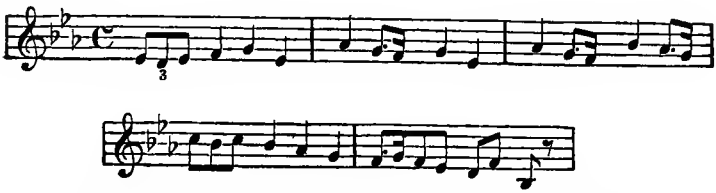
§ 20. THE MARCH FORMS.

In the March and its related forms, as the Polonaise and Contredanse (Quadrille etc.), a rotation of the body does not take place. Hence, there is no actual 2-measure step.

The *Military March* has been considered in connection with the Polka. To a certain extent, it is the lowest form of March.

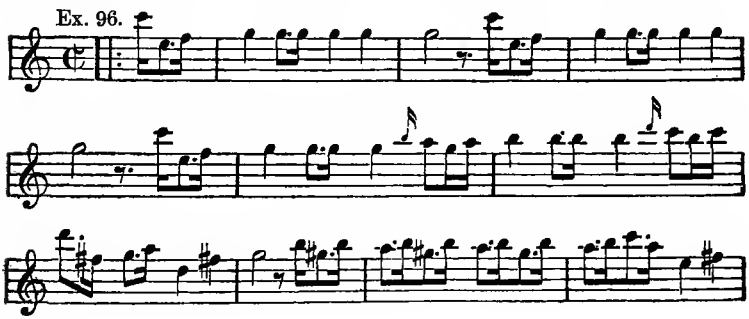
The **Festal March** is in four-four time. In marching, two definite steps are made to each measure; but in keeping time, each measure receives either four or two beats. It is *not absolutely* requisite that the measures be of even number. The celebrated March from Meyerbeer's "*Prophète*" commences even with a *Pentameasure,* thus:—

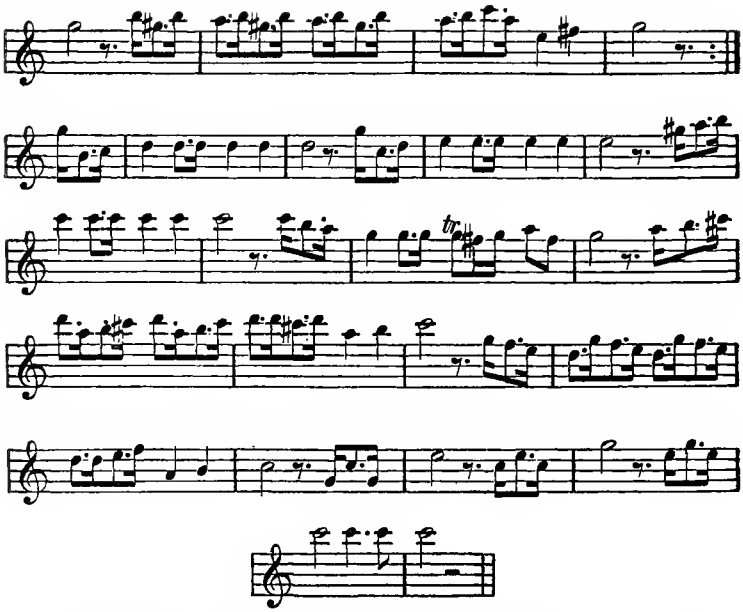
Ex. 95.



The March, No. 22, of Mozart's "*Le Nozze di Figaro*" exhibits a peculiar construction in the, obviously intentional, monotony of its Partial Cadences, most of which terminate towards G, (Ex. 96). Even the first five measures of the melody are ruled by this G; the first 8-measure Section terminates in G Maj., following which, there is a Section consisting of two Trimeasures, both of which terminate just so. Thus, the first part comprises 14 measures, and is repeated. The whole of the second part corresponds to the first; the Antecedent, here also, concludes in G Maj.; the Consequent makes a digression into Tonic through a 6-measure Section similar to the one that brings the first part to a close. Then comes an Appendix of 4 measures, formiug a brief close in intervals of the C Maj. Triad.

Ex. 96.





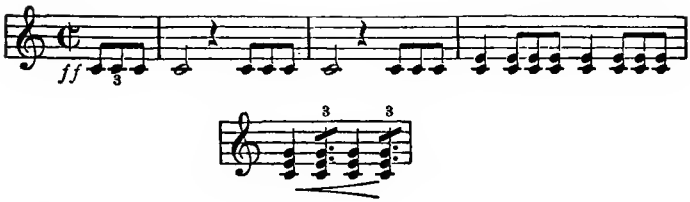
This March which is only of scenic importance to the Opera, yet is marched to, is without a Trio.

The *Festal March* is not limited to any fixed rhythmical figures, as are dances, but it must naturally be so constituted, that the regular pulsations, corresponding to the steps taken in marching, be distinctly felt. Its prevailing form is the Short Bipartite Song-form for both March and Trio. According as circumstances may demand, it may have an *Introduction* (often in the form of a Fanfare), an "Entrance" into the *Trio*, and a *Coda*.

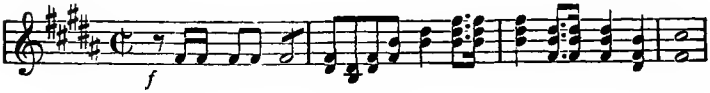
Below will be shown the construction of two of the most important, renowned, and celebrated Marches of *modern* music, which have served many composers as models, and will continue to serve yet many more: Mendelssohn's *Wedding March* from the music to "Midsummer Night's Dream" and Wagner's "*March from Tannhäuser*"; both quite appropriate as examples to our subject from the fact that they are actually employed to be marched to — on the stage.

Both compositions open with an introductory flourish of trumpets or Intrada:—

Ex. 97. MENDELSSOHN.

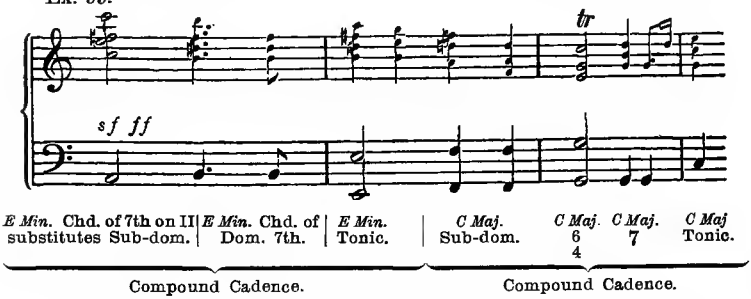


Ex. 98. WAGNER.



With Mendelssohn, the Introduction leads at once into the Theme, which is founded on the celebrated chord-progression:—

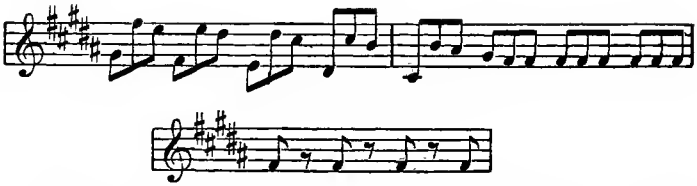
Ex. 99.



The immediate connection of both Cadences — the E Min. and the C Maj. — must be accounted for in the relationship of the Triad on the *Mediant* to the *Sub-dominant* (comp. the author's "Harmony", § 28), and in the substitution of the latter by the Triad on the Super-tonic or 2nd degree. (Comp. "Harmony" §§ 27, 59 & 71.) Thus, *E Min. and D Min.*, in their respective bearings on C Maj., follow here in immediate succession.

Wagner's Introduction, which, owing to the inflection that is made into the Dominant, assumes the character of an Antecedent, does not immediately lead into the Theme, but is repeated three times, interrupted by allusions to subsequent Motives of the March. But the third time it proceeds to the Theme proper, with the following intercalated Transition:—

Ex. 100.



Thus, the Introduction of Wagner's March has 23 measures against 4 of Mendelssohn's.

Mendelssohn's Theme is constructed in Short Tripartite Song-form:—

First Part: $2 \times 4 = 8$, repeated = 16 measures

Second Part:

Antecedent = 8

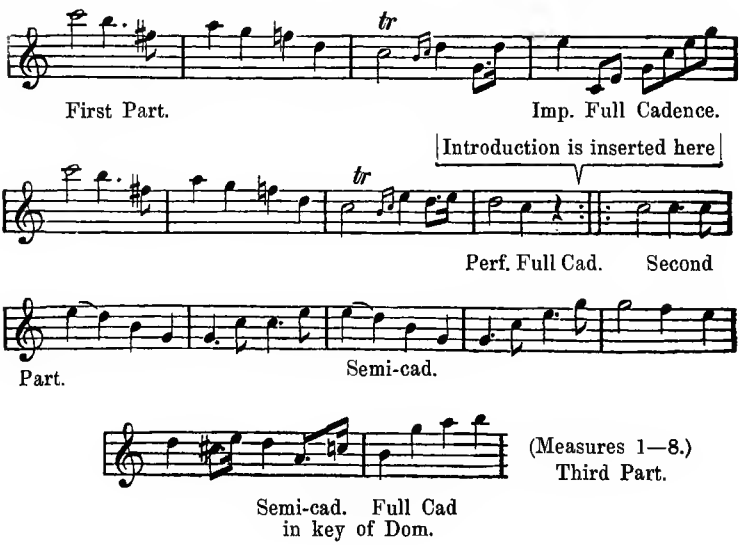
Consequent = $2 \times 4 = 8$

16, repeated = 32 measures

sum total 48 measures.

Mendelssohn includes the 4 measures of Introduction in the repetition of the first Period, whereby the first part attains a length of 20 measures. Counting in the 4 measures of the initial Introduction, the length of what we have thus far analyzed amounts to 56 measures.

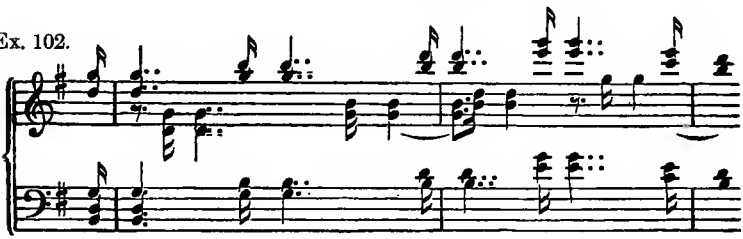
Ex. 101. MENDELSSOHN.



From here on, Mendelssohn's March keeps within the bounds of the previously treated Compound Song-forms, whereas that of Wagner approaches in structure the extended Symphonic instrumental forms that will be treated subsequently.

Now Mendelssohn adds a *Trio* in *G Maj:*—

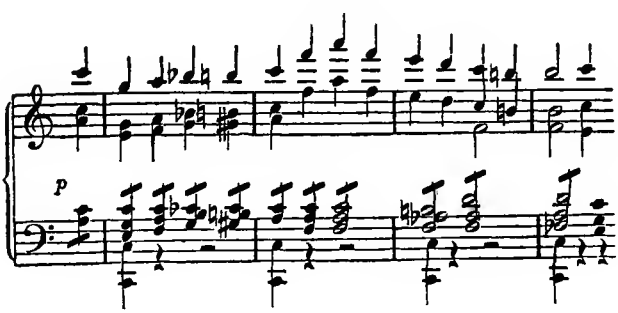
Ex. 102.



which conducts to the repetition of the Chief Subject, which is now shortened to an 8-measure Period.

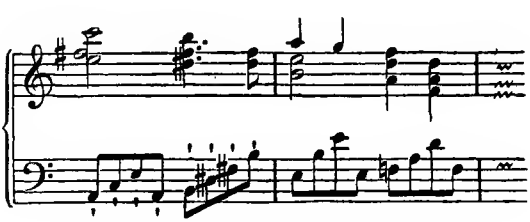
Then comes a second *Trio* in *F Maj:*—

Ex. 103.



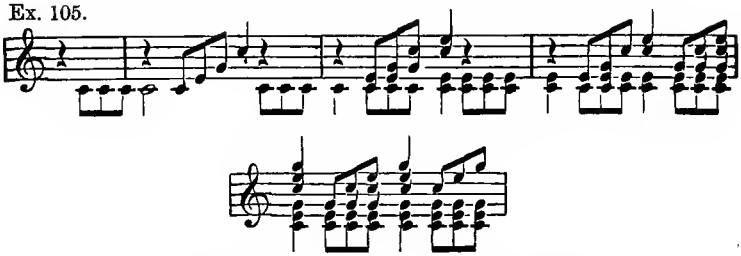
which is followed by the entire Chief Subject without repetitions, but containing enhanced figuration:—

Ex. 104.



after which, enters the Intrada with growing sonorousness:—

Ex. 105.

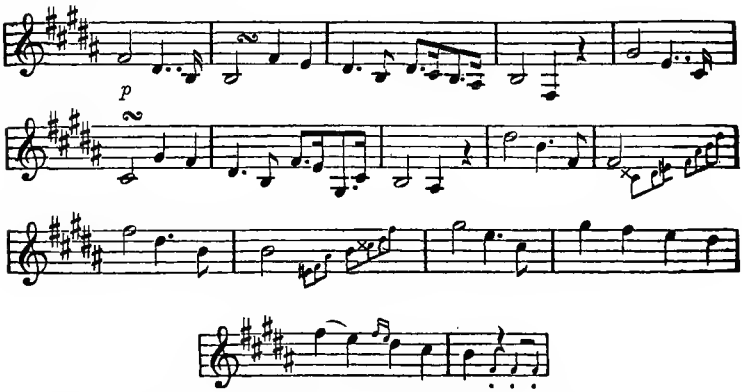


and finally a brilliant Coda of $2 \times 8 + 10\frown$ measures.

In all parts (save the first), the composer has avoided Perfect Full Cadences, in consequence of which, this March possesses that quality of uninterrupted urging forward in connection with the aesthetic power of exciting *expectancy*, which particularly Weber, among the earlier composers, succeeded in accomplishing to an equal degree in his Overtures.

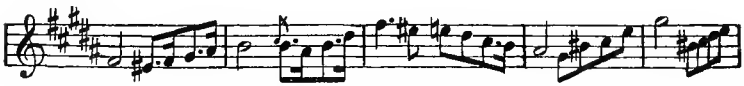
Wagner does not construct his Theme in Song-form, but as a 16-measure (Long) Period:—

Ex. 106. *Well sustained*



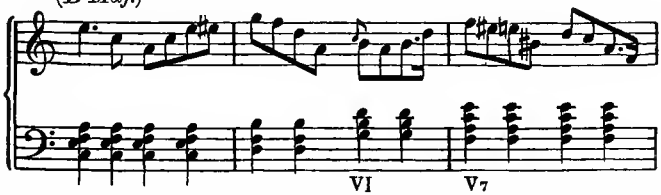
and immediately to this, joins a new Theme in the same key, likewise in the form of a 16-measure Period:—

Ex. 107.



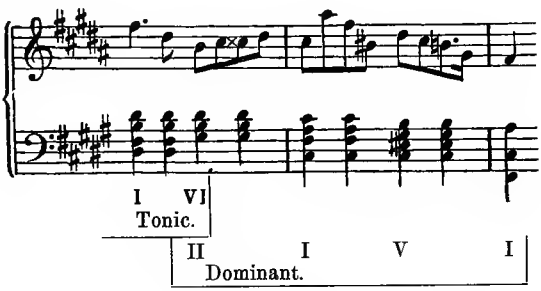
the *Antecedent* of which terminates with the *Chord of the Dom 7th.*, forming a Semi-cadence on Dominant:—

Ex. 108.
(*B Maj.*)



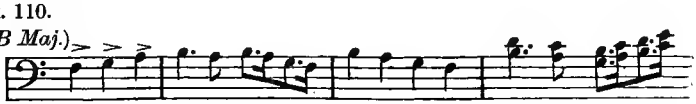
the *Consequent*, a *Full* Cadence in *key of Dominant* by modulating to it:—

Ex. 109.

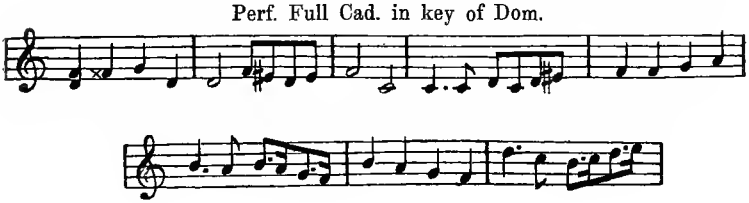


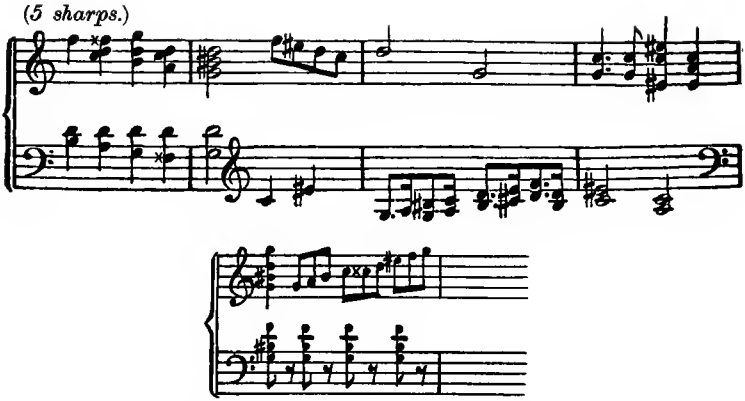
Here again a 16-measure division follows, which in this case, however, exhibits rather the form of a Double Section than of a Period, since its *second part* (which occupies the position of a Consequent) *terminates with a Semi-cadence.* Through the medium of a bold modulation, this Semi-cadence takes place in the key of *C♯ Maj.*:—

Ex. 110.
(*B Maj.*)



Perf. Full Cad. in key of Dom.

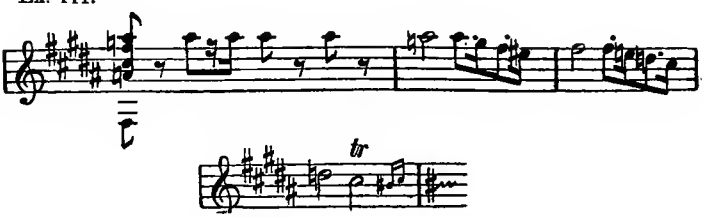




Thus far, there are three 16-measure parts: the first constituting a Tonic Period; the second, a Period that modulates to the Dominant; the third consisting of two corresponding Sections both of which proceed from Tonic, the Antecedent modulating to the key of Dom., the Consequent modulating two keys in the "Circle of 5ths" farther.

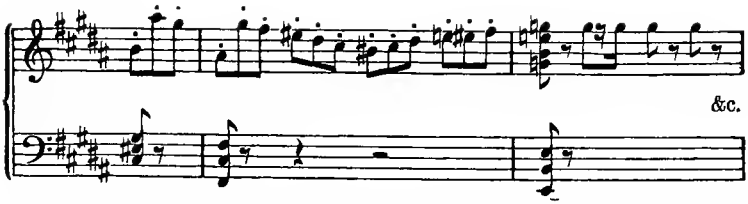
Now enters still another division, one to which allusion has been made by the Introduction. It commences with the *Minor Sub-dominant* of that key on whose *Dominant* the preceding part closes:—

Ex. 111.



The preceding part terminated on the *Dominant* of C♯ Maj. The present one begins on the *Minor Sub-dominant* of this key, but taken as the Tonic of F♯ Min. Its Antecedent closes with an Imperfect Full Cadence in F♯ Maj., and in the same manner as above the F♯ Min. Triad followed the *G♯ Maj.* Triad, so in this instance, the E Min. Triad follows the F♯ Maj.

Ex. 112.

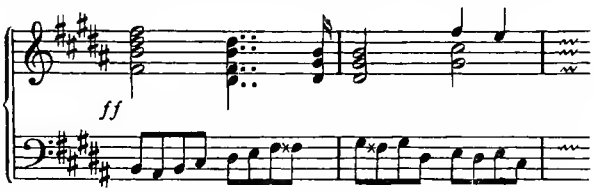


Its Consequent makes an inflection with the fifth measure towards the Dominant of the initial key, where the introductory flourish of trumpets again enters, extending this Consequent to twelve (4 + 8) measures.

At this juncture, all that occurred before, commencing with the Principal Theme, is repeated with the support of a chorus.

This unabridged repetition, comprising 68 measures, is followed by the Chief Subject *ff* and with enhanced figuration, thus:—

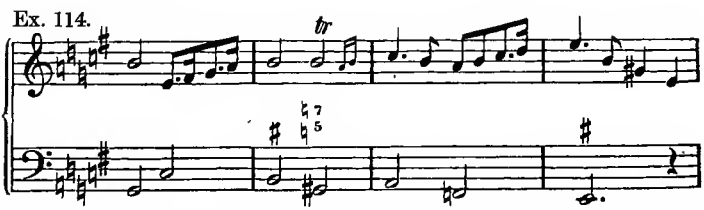
Ex. 113.



The *Coda*, which brings the March to a close, borrows from the Motives of the first and second Themes and Introduction.

In Liszt's Piano Transcription of this celebrated March, the tender Theme:—

Ex. 114.



which in the Opera accompanies the entrance of the minstrels, forms the *Trio proper*, but which we, pursuing the *original composition*, do not take into account. We accept the Wagner March rather as a March in several divisions (independent Themes), but *without* a Trio.

Both Marches here considered exhibit a similarity, in that

the commencement of each forms a Compound Cadence, hence, formula of a Close.

Let us set up side by side the plan of each:—

Mendelssohn's Wedding March.

	Measures
Introduction: 4 measures	4
Chief Subject: Short Tripartite Song-form with repetitions	52
First Trio, G Major:—	
First Part: elongated Sectional Form. Antecedent: Semi-cadence on Dominant, 6 measures, repeated	12
Second Part: Double Section, B Maj. — G Maj., Imperf. Full Cad., 2 × 4 measures, repeated	16
Repetition of the Chief Subject shortened to a Period, not repeated	8
Second Trio, F Major:—	
First Part: Sectional Form, 8 measures	8
Second Part: Sectional Form, 8 measures, repeated	16
Transition: Antecedent: D Min., Semi-cad. on Dom., 8 measures; Consequent: transitional, 8 measures	16
Repetition of Chief Subject: Short Tripartite Song-form, 3 × 8 measures	24
Coda: Introduction, 4 measures; thematic reminiscences, 8 measures, repeated = 16 measures; Close, 10 measures	30
Total	186

Wagner's Tannhäuser March.

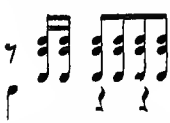
	Measures
Introduction: Intrada, 4; Interm. Section, ◡4◡; Intrada, 4; Interm. Section, ◡2; Interm. Section: (fourth Theme), 4; Interm. Section, 2◡; Intrada, 4; Interm. Sec., 4◡	23◡
Chief Subject: Tonic Period	16
Second Theme: Modulating Period	16
Third Theme: (Double) Antecedent	16
Fourth Theme: Double Section with Transition, (8 + 4) + 8 measures	20
Repetition of all four Themes	68
Repetition of the Chief Subject: Antecedent as above; Consequent with prolonged Close, and Deceptive Cadence with the $^{6}_{4}$ chord	17◡
Coda: beginning with the Deceptive Cad., 8 measures; Second Theme, 8◡; Intrada & Close, 21	36
Total	212

The tempo of the **Funeral March** is the slowest of Largo. A peerless model has been furnished by Beethoven in one of his Pianoforte Sonatas. (Comp. Ex. 83, p. 58.) The one by Chopin, which ranks next in popularity, has also been allotted a place in a Sonata. The Funeral March is always in Minor key, and the Trio almost exclusively in like-named, or in parallel Maj. key, or in the Maj. key of the Sub-mediant (lower third; as C Min. — A♭ Maj.). *Festal Marches in Minor*, which are not actually intended for funeral solemnities, do *not* require so slow a tempo.

The construction of Beethoven's March has been explained above. The Trio (in A♭ Maj.) consists of two 4-measure Sections that are repeated. A Coda, which concludes in Major, is appended to the repetition of the March.

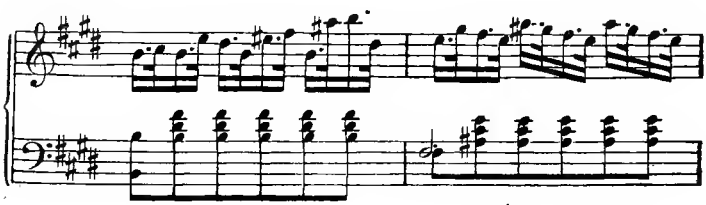
The Polonaise

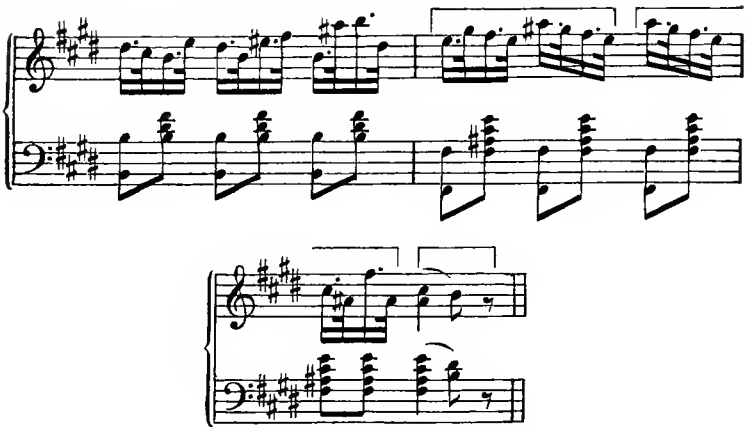
is a lively March in three-four time. A step is made to each (quarter) crotchet. The figure of accompaniment of the Polonaise is in this characteristic rhythm:—



Yet it is not absolutely necessary to adhere to it throughout, as innumerable examples illustrate. Furthermore, it is a characteristic of the Polonaise, that it tends to group the last two measures of every Period into *three* $\frac{2}{4}$ measures, as will be seen in the following:—

Ex. 115. WEBER.





The Contredanse, Quadrille,

is likewise related to the March, but is written in $\frac{2}{4}$ and $\frac{6}{8}$ time, *two* steps being made to each measure. It has five or six divisions or figures separated from each other by rests; the last one running into a circular dance proper.

Twelfth Exercise.

Compose Marches and Polonaises, particularly in accordance with the principal forms as set forth here.

§ 21. IDEALIZED DANCE FORMS.

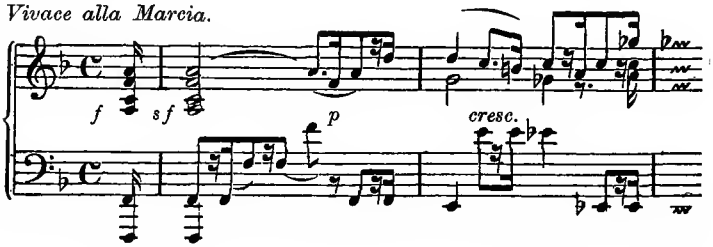
There are numerous compositions, which, though neither intended nor even appropriate for dancing purposes, borrow their *rhythmical Motive* and the *most general outlines of construction*, but with every license, from some definite form of dance. In this respect, the Waltz has proven itself to be the most fertile. It has been glorified in compositions by Schubert, Weber (Invitation to the Dance) and, above all, by Chopin. In such charming pieces, all the subtilties of an exceedingly high development of the technic of art are united with an entirely free treatment of the dance-rhythm.

Through Chopin and many others, most of whom, however, are his imitators, the forms of the *Mazurka* (prototype of the

Polka-Mazurka) and *Polonaise* have undergone a like ideal cultivation. Other national dances, too, such as the *Bolero*, *Tarantella* etc. have been similarly built upon. Recently, distinguished composers have bestowed an equal amount of interest on the *antiquated dance forms* of past centuries, such as the *Sarabande*, *Bourrée*, *Rigaudon* etc., etc. Particularly Raff's work in this field merits being designated as pre-eminent.

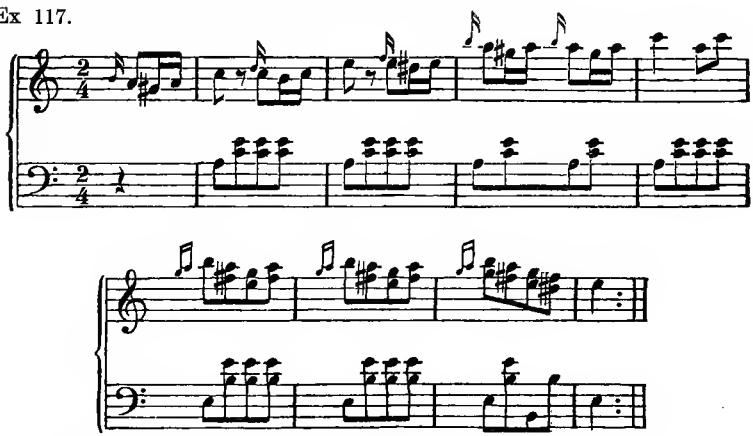
In this respect, the classical masters have given their attention to the March in particular. It will be taken for granted that the student is acquainted with the Funeral March of Beethoven's *Eroica Symphony;* the previously mentioned one in his A♭ Maj. Sonata; the Festal March in the A Maj. Sonata, Op. 101:—

Ex. 116.
Vivace alla Marcia.



with the canonical* Trio, and the March of his "Ruins of Athens." The *Alla turca* of Mozart's A Maj. Sonata:—

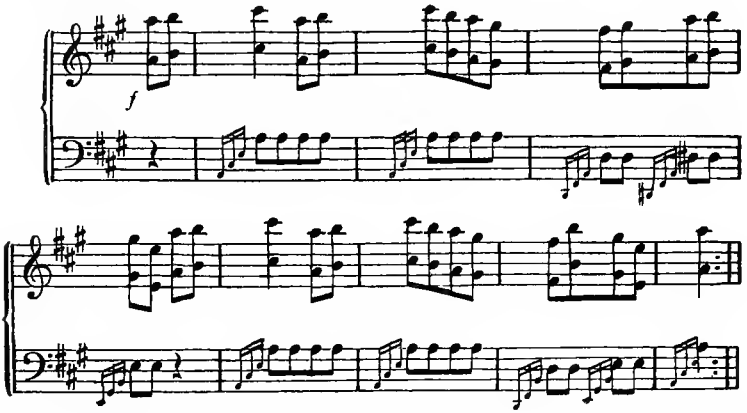
Ex 117.



Comp. the author's "Modern Counterpoint and Fugue."

likewise belongs to this class. A peculiarity of this composition is that this 8-measure Period follows every part as a kind of Coda:—

Ex. 118.



In Chopin's Funeral March, the left hand imitates in an affecting manner the muffled tolling of bells, a kind of "*Basso ostinato*", as is similarly the case with the second Impromptu and an Etude of the same master.

The most important of the *idealized dance forms* is that which has proceeded from the antiquated *Minuet*, and which has found a constant place in the large instrumental works of the classical masters as the *Minuet* or *Scherzo.*

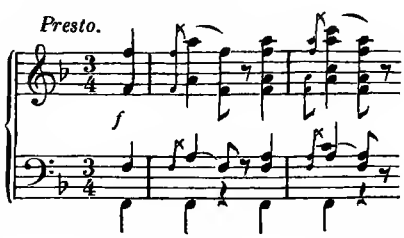
This movement is usually in Bipartite, or in Tripartite Song-form variously modified by elongations and contractions, now of one part, again of another; as has been previously illustrated by various examples. Its *Trio* is generally in the same key; exceptionally in that of the Dominant. When the Scherzo is in Minor, its Trio is in the like-named Major key. In Mozart's Symphonies in E♭ Maj. and C Maj., the Trio remains in the principal key; but in his G Min. Symphony, it is in the like-named Major key. In Haydn's D Maj. Symphony (No. 2), the Trio is in the key of Submediant of its like-named Minor, hence in B♭ Maj., a by no means rare key-relationship between the different parts. In Beethoven's *first*, *second*, *Eroica*, *fourth*, *Pastoral* and *eighth* Symphonies, the Trio (as in the above mentioned ones by Mozart) is in the same key with its Scherzo; in the *fifth* and *ninth*, in the parallel

Maj. key; in the *seventh*, in the Maj. key of Sub-mediant: Scherzo in F Maj., Trio in D Maj. The *seventh* Symphony is the only one of Beethoven's, in which the Scherzo is *not* in the key of the Symphony.

Haydn's *Symphonies* and *String Quartets* — not only those which just enjoy universal favor, but the less known ones as well — furnish an inexhaustible choice of consummate models of that species, which are in greater proximity to the original form. Such are also to be found in Mozart's instrumental works, and in numerous Pianoforte Sonatas, Duos, Trios and String Quartets of Beethoven. Of the Scherzi of the last named master's *Symphonies*, those in the *first*, *second*, *fourth* and *eighth* keep within those limits. We shall now call attention, by several examples, to the manner in which Beethoven proceeded in elaborating this form in some of his other works, how he extended and remodeled it in the Scherzo; which, it is hoped, will be an incentive to the student of composition for his deeper study of other works.

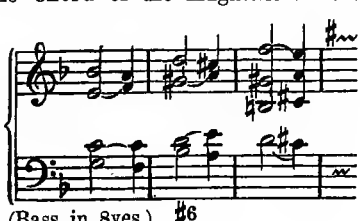
In the *seventh*, *the A Maj. Symphony*, the first part of the Scherzo exhibits only the one peculiarity of formal structure, that it opens with an introductory Bimeasure:—

Ex. 119.



which, throughout the movement, serves as a connecting member of the different parts. Interesting in point of modulation is the fact, that the first part closes in *A Maj.* (the key of the Symphony), which key is reached through the sudden transition from F Maj., with the aid of the Chord of the Augmented 6th:—

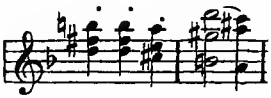
Ex. 120.



The first part consists really of a 16-measure Sectional construction, which, however, is lengthened by a Cadence-formula of six measures, whilst it is preceded by two measures of introduction; thus: $2 + (2 \times 4) + (2 \times 2) + (2 \times 1) + (2 \times 2) + 4 = 24$.

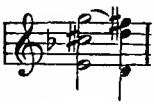
The part which now follows, the *second part*, on the other hand, oversteps the ordinary limits of the form in question to that extent, as to be akin in character to the "Development" in the Sonata-form. At the end of four measures composed of the introductory Motive (Ex. 119), an 8-measure Section enters, that is composed of repetitions of the Motives of this Phrase:—

Ex. 121.



partly of the whole, partly of only the second measure (Comp. Ex. 120). The second Motive, transposed into D Maj.:—

Ex. 122.

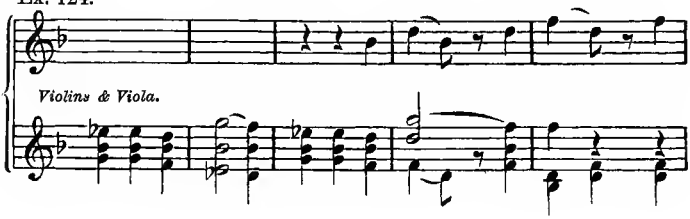


is repeated four consecutive times, after which it appears in C Min.:

Ex. 123.

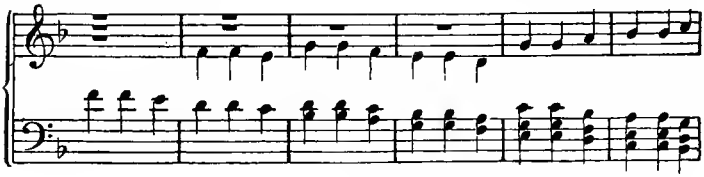
and in four measures reaches the Dominant of C. Exclusive of its introduction, thus much of the second part proves to be a Compound Section of $8 + 4 + 4 = 16$ measures, with modulation from *A Maj. to C Maj.* This Section is given an exact repetition, but its modulation is now from *C Maj. to B♭ Maj.* At this juncture, another repetition seems about to take place in B♭ Maj., but as early as in the third measure, it becomes associated with the introductory Motive, thus:—

Ex. 124.

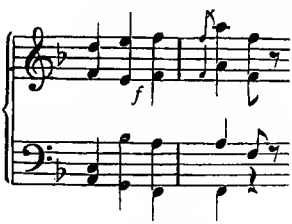


which conducts to the entrance of the first 8-measure Section, that here appears two consecutive times, and which through the taking up by the Bass of a four-part imitation (the fourth being in contrary motion):—

Ex. 125. *crescendo.*

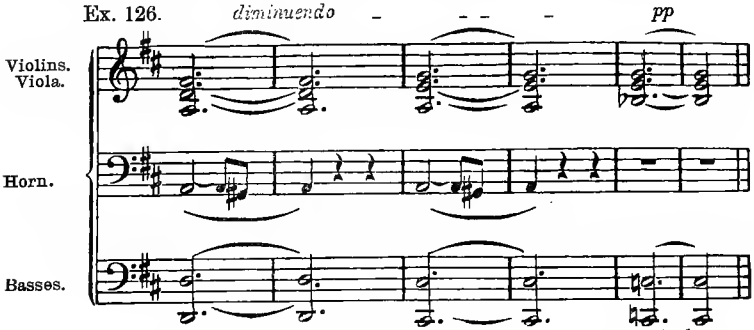


Third Part (like the 1st).



leads into the third part, the counterpart of the first. The Close consists of an 8-measure Cadence-formula, which occurs first in *C Maj.*, and thereupon in *twelve* measures with the same formula in *F Maj.* After this complete termination, the introductory Motive perches upon *A*, which enters *tutti ff*, and is sustained *p* in the Violins. Beneath this sustained *A*, the Trio in D Maj. enters, which pursues the regular course of an elongated Tripartite Song-form, and by means of the celebrated Deceptive Cadence:—

Ex. 126. *diminuendo* *pp*

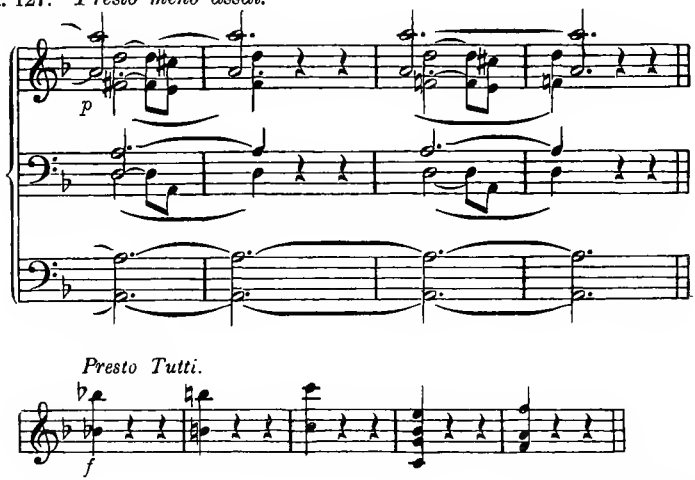


proceeds with a 14-measure Appendix to the return of the Scherzo, which, save that its second part is not repeated here, is identical with its initial entrance.

Thereupon the *Trio* with all its repetitions and the Appendix enters for the second time.

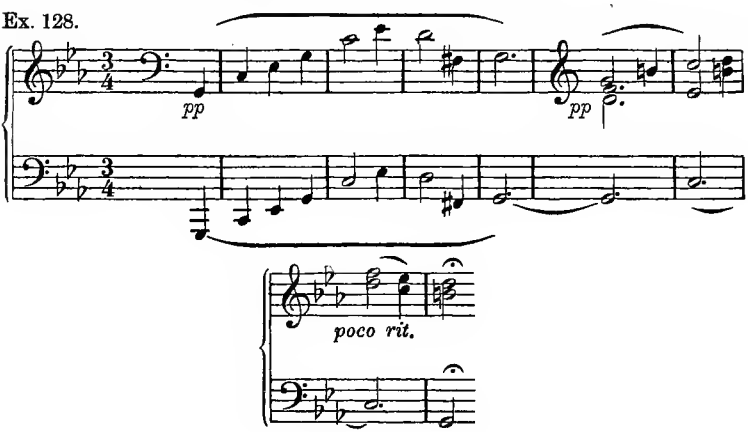
Now a further *re-entrance* of the Scherzo, but *without* repetitions. Again the Appendix perches upon the notable *A*, that ushered in the Trio, of which, however, only the first two measures are announced here, first in *Maj.*, then repeated in *Min.*; following which, comes a very concise Close to conclude the movement:—

Ex. 127. *Presto meno assai.*



Even more peculiar is the structure of the *Scherzo of the fifth*, the C Min. *Symphony*. The Antecedent:—

Ex. 128.



is repeated with a slight elongation. Hereupon, a new Theme appears:—

Ex. 129.

a tempo.

ff

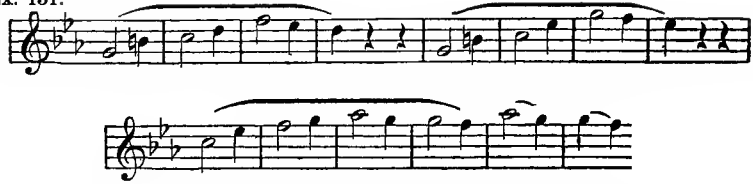
which, beginning in *C Min.*, forms a Semi-cadence in E♭ Maj., and is repeated in *E♭ Min.* with Semi-cadence in G♭ Maj. In *four* measures more, it reaches *E♭ Min.* and adds a *Semi-cadence formula* of eight measures. The *B♭ Maj.* harmony, Dominant of *E♭ Min.*, serves to introduce a repetition of all that has preceded, but now proceeding from B♭ Min. to C Maj. as Dom. of F Min., instead of as before, from C Min. to B♭ Maj. as Dom. of E♭ Min. The repetition of the Antecedent of the first Theme, however, is this time extended from 8 to 18 measures, being employed as the means of modulating to the key of *C Min.*:—

Ex. 130.

then Pedal-point.

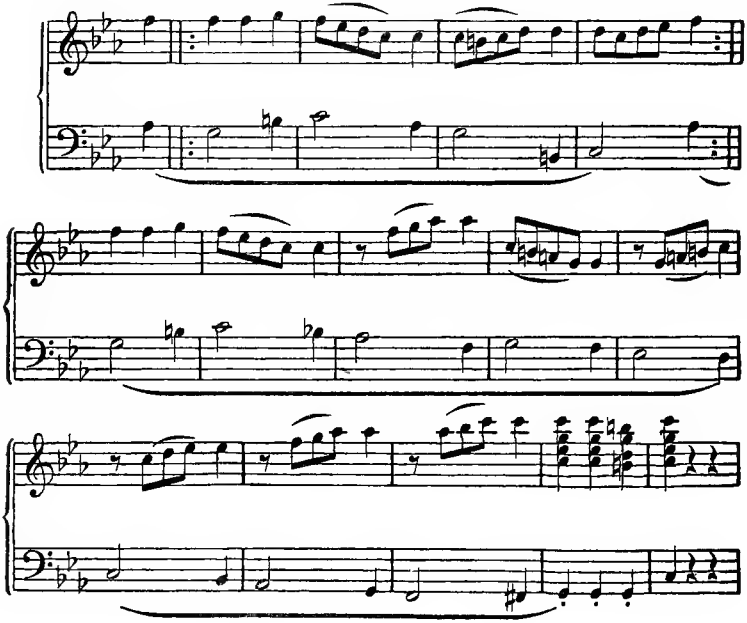
Here, again, the *Dom. of F Min.* — *C Maj.* — becomes the Tonic, *C Min.* The first Theme is repeated; its second half in a passage-like treatment:—

Ex. 131.



After this, Beethoven adds as a *counterpoint* to the chief Motive of the Theme, now in the Bass, a spirited melody in Treble, which forms a Perfect Cadence:—

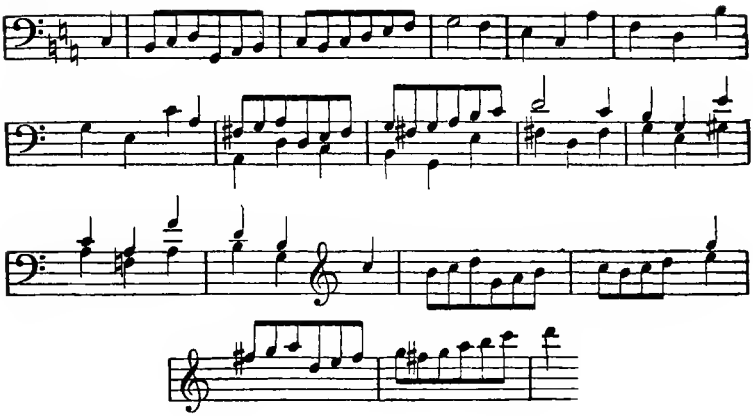
Ex. 132.



and becomes affirmed by an 8-measure Appendix. Aside from these two Cadences, the entire movement exhibits only Semi-cadences.

Less irregular is the *Trio*, which is technically remarkable for its being worked up in *fugato*, and on account of the mighty Bass-figure, with which the second part opens.

Ex. 133. *ff*



The close of the first part is regular, in G Maj.; so that of the second, in C Maj. The latter, in repeating, changes the *cresc. al ff* of its previous entrance into a *diminuendo al pp*, and without forming any termination, proceeds at once to the repetition of the Scherzo. The young composer is advised to observe the further course of this grand movement. Thus much was necessary as a guidance to this manner of score-study.

Thirteenth Exercise.

Compose Minuets and Scherzi, but without designedly overstepping the limits of the Song-form.

§ 22. SPECIAL FORMS.

There are numerous characteristic compositions — to which belong many of the most original structures — that do not borrow from any distinct form of dance, and yet, in point of form, belong to the previously treated Song-forms. Foremost among these, are to be mentioned those in slow tempo, which, bearing such appellations as "*Elegy*, *Ballad*, *Song without Words*" or other titles, some of which intimate their emotional content, as "Melancholie, Resignation, Nocturne &c," constitute either independent pieces, or

separate movements of longer compositions. Of the latter kind, for instance, is the "Andante" of Beethoven's Sonata, Op. 28, whose individual divisions were quoted in Part I.

Fourteenth Exercise.

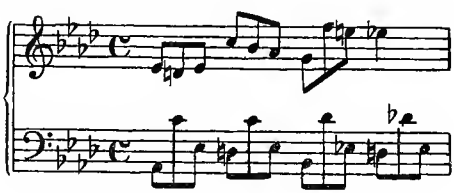
Compose a slow movement in Compound Song-form.

Models for the individual parts are copiously furnished in Part I of this work.

The number of compositions of this kind in quick tempo is equally as great. We shall now proceed briefly to dismember an exceedingly attractive model of this species of composition: the Impromptu, Op. 29, by Chopin, it being universally known and particularly instructive.

The left hand executes a figurate Motive enhanced in interest by the intercalated Suspension, *D*:—

Ex. 134.



This point, however, we must overlook here, where we have to deal solely with formal structure, which, in pieces of so subtile and lively a figuration as the present one, may easily escape the observation of the *beginner*.

The entire composition pursues an uninterrupted motion, the Cadences being veiled in rapid figuration.

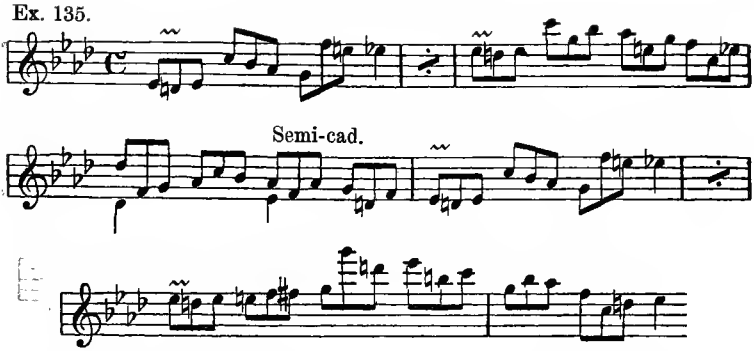
The *Chief Subject* (which is based on the above quoted Motive) is in *Tripartite* Song-form, consisting of 8, 10 and 16 measures.

The *Trio* is in *Bipartite* Song-form, of 16 and |: 16 :| measures.

The *Repetition* of the Chief Subject is a literal one. A short Appendix concludes the whole.

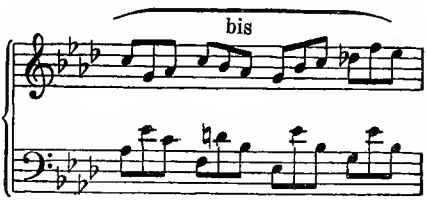
If we now turn to the individual parts, we shall observe at the opening a regular Period of the second form, composed of *Antecedent* and *Consequent*, each of four measures length:—

Ex. 135.



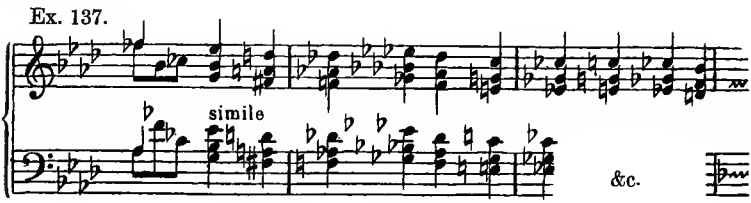
The second part modulates to and fro, from E♭ Maj. to B♭ Min., back to A♭ Maj., then between A♭ and E♭ Maj.:—

Ex. 136.



upon which it takes up a Chromatic succession of Chords of the 6th:—

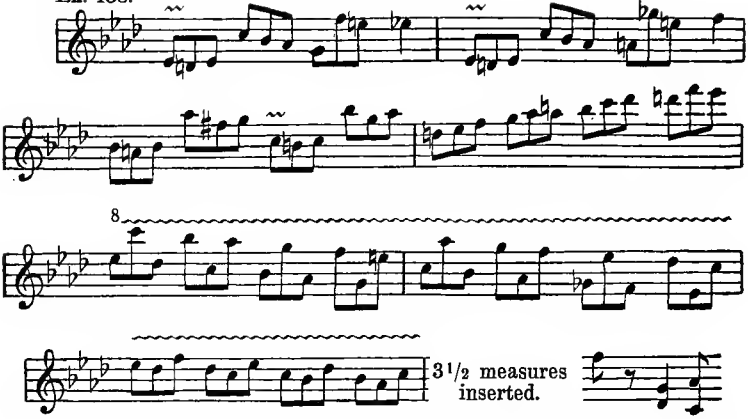
Ex. 137.



by the repetition of which, it becomes elongated by two measures. The third part is then attained by a Semi-cadence on Dominant.

An extended elongation like that of this third part has long since been familiar to us. But in order to observe this state to better advantage, it is advisable to divest the Period of its elongation, thus reducing it to the length of the first Period.

Ex. 138.



This is followed by an Appendix and a Transition into the *Trio*, the interesting modulation contained in which, the student is advised to examine. As to the construction of the Trio, it will suffice to remark, that the first Period consists of twice 8 measures, and that the second, which is of the same length, seems to have the intention of returning to the first, but repeats instead. Thus the Trio might be accepted as being in an incomplete Tripartite Song-form, which, in its present bipartition, exhibits no correspondence of parts.

Fifteenth Exercise.

Compose a piece in quick tempo in Compound Song-form, but in its construction, independent of any definite dance form.

The employment of a stereotyped dance-rhythm figure for the accompaniment is by all means to be avoided.

(B) THE LOWER RONDO FORMS.

§ 23.

Like the Song-forms, so the Lower forms of the Rondo are based essentially on closed elementary forms, but are distinguishable from the Compound Song-forms by their possessing a more immediate — intimate — connection of parts.

In aspect, they frequently approach the Song-form to such an extent as to leave one in uncertainty as to which of the two is present in a given case; for, whereas the Song-form occasionally has a tendency to obliterate the outlines of its parts, the Rondo form, on the other hand, now and then admits of a more exact circumscription.

The nature of the Rondo-form, whence its name — Roundelay — consists in *digressing* from a Chief Subject, and then returning to it. *That property* of the Rondo-form, however, which distinguishes it essentially from the Compound Song-forms — particularly as exhibited in the dance forms — *consists in the metrical and rhythmical looseness of its structure and* **tonal contexture.** Rhythmical uniformity is totally disregarded. Both in point of construction and of rhythmical arrangement, the imagination is left to its own resources, hence, *free*, but in consequence, becomes the loser of one of its supports.

Rondo-forms are divided into *Lower* and *Higher*. The Lower ones are based exclusively upon the Song-form and its elements; the Higher ones, in part, on the Sonata form, and therefore presuppose an acquaintance with the latter.

The point of distinction between the different Lower Rondo forms is the *number of Subjects* employed. Accordingly, we distinguish:—

Rondo of the First Form: *one* Subject.
Rondo of the Second Form: *two* Subjects.
Rondo of the Third Form: *three* Subjects.

§ 24. RONDO OF THE FIRST FORM.

This contains but one independent Subject, between which and its recurrences there are no closed forms. By this latter designation are meant, besides the Song-form, the Period and the Long Sectional Forms terminating on Tonic.

All other forms of measure-groups are not sufficiently complete within themselves to be entitled, face to face with a Chief Subject, to the importance of a Theme.

A *Theme* is never otherwise than in a definitely closed form, generally in the Simple Song-form, or in that of a Long Period; rarely, though, a greatly extended Section.

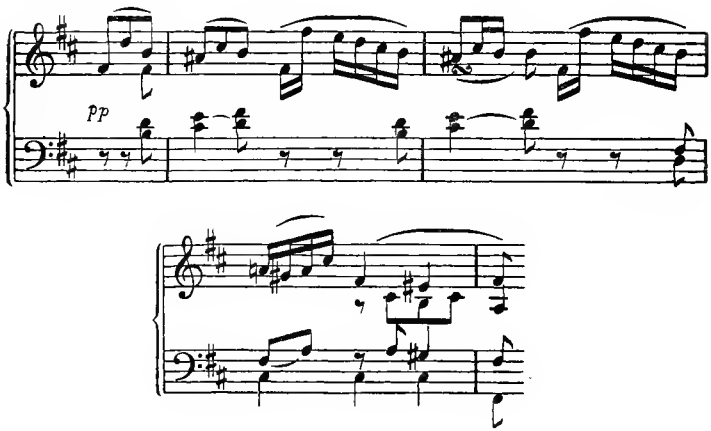
The intermediate divisions or *Episodes* may either be **thematic** *i. e.*, working up some thought or other of the Principal Theme; or have *independent* contents *i. e.*, *introducing new Motives*, without developing them into a closed form.

The recurrences of the Theme are varied, as a rule, this being particularly the case in slow tempo, which is decidedly peculiar to this form.

The Close is frequently augmented by an Appendix.

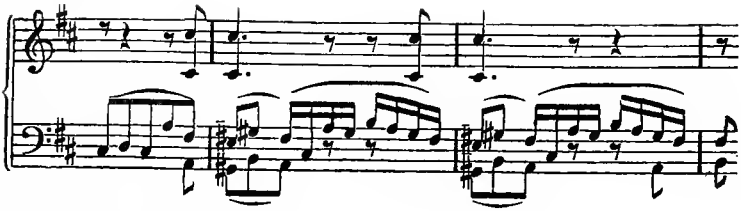
An example of the present form of Rondo is furnished by the "Largo appassionate" of Beethoven's *Sonata in A Maj.*, *Op. 2*, whose Chief Subject or Theme is in extended Bipartite Song-form (comp. Ex. 50 & 51). At the conclusion of it, enters the following Episode in B Min.:—

Ex. 139.



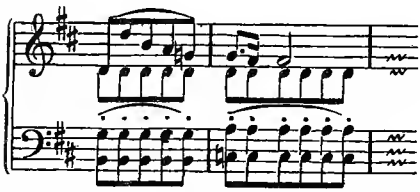
and, in four measures, terminates in the key of F♯ Min., in which key its repetition immediately follows, but with the melody in the inner part:—

Ex. 140.



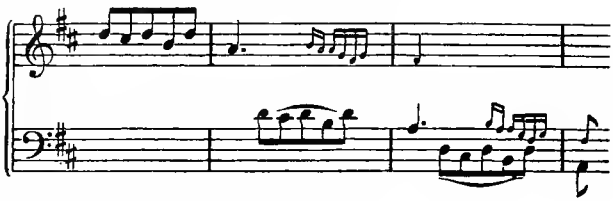
With a new Motive:—

Ex. 141.



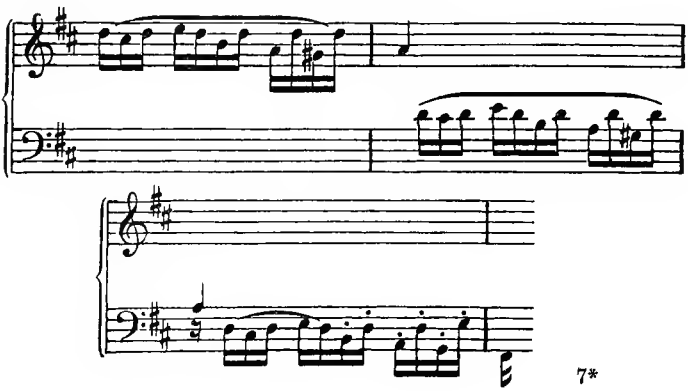
an inflection is made into Sub-dominant of the principal key, through which the Chief Subject is arrived at, and which is here only a literal, unvaried repetition. To this is appended an episode of 4 measures, related to the Intermediate Section of the Chief Subject. It exhibits the following canonical imitation:—

Ex. 142.



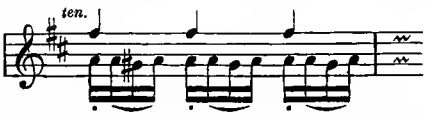
This is repeated with enhanced figuration:—

Ex. 143.



With the concluding measure of this episode, the Chief Subject enters in **Minor,** with a powerful harmonic climax leading into the Dominant. Here it again appears, but shortened to an 8-measure Period, and with a new figuration of the second voice-part:—

Ex. 144.



Thereupon the entire movement is brought to a conclusion by an 8-measure Appendix.

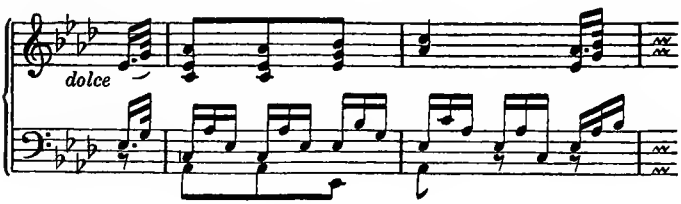
Sixteenth Exercise.

Compose a Rondo of the First Form in slow tempo.

Of all works written in this form, there is one in particular which cannot but be regarded as taking precedence in point of celebrity and perfection, and that is the "Andante" of Beethoven's *Symphony in* C Minor. Though it is taken for granted, that the student of composition is acquainted with all the details of this work, it nevertheless is necessary here to subject it to a technical analysis, not only that it may serve as a model of form-construction, but in order to point out, as well, the manner in which the *Variations* on the given Theme have been executed and successively introduced.

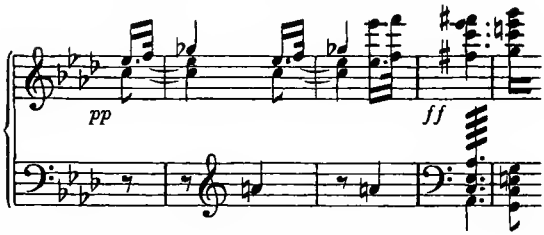
The Chief Subject (presented as Ex. 30) becomes elongated from 8 to 22 measures by means of an episode developed from its close. Joined to this, enters another Subject of 27 measures (rhythmically akin to the first figure of the Chief Subject) beginning in A♭ Maj.:—

Ex. 145.



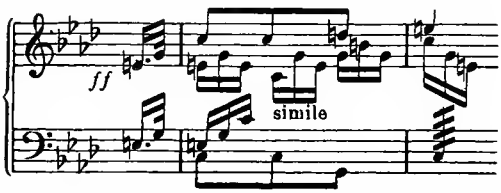
and through the celebrated transition from *pp* to *ff*:—

Ex. 146.



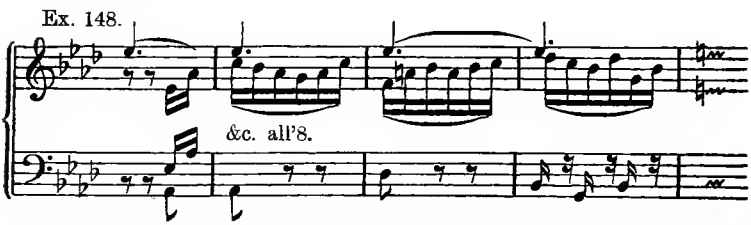
forms a Cadence in *C Maj.* Now the same Subject, this time announced by the Brass instruments, begins in C Maj.:—

Ex. 147.



and modulates *pp* from that key back to A♭ Maj., where the first Variation enters:—

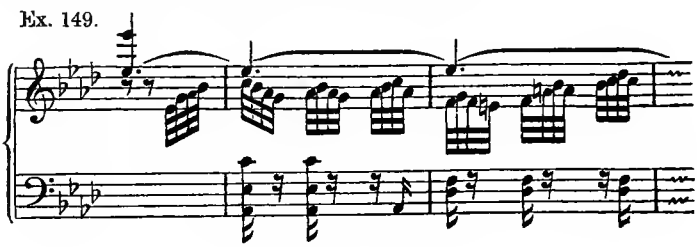
Ex. 148.



With gradually growing figuration, this traverses the entire ground covered by all that preceded.

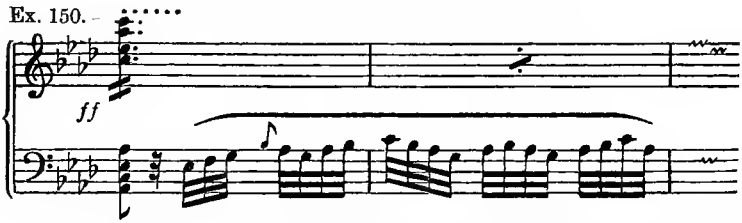
The second Variation which now follows:—

Ex. 149.



is limited to the Chief Subject proper (8 measures), repeats in climax, and then conducts at once to the *third Variation:*—

Ex. 150.

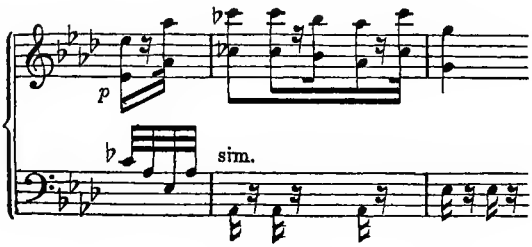


This reaches a conclusion in its tenth measure on Dom., after which enters the four-part episode in Flute, Oboe and Clarinets, which evolves from this Motive:—

Ex. 151.

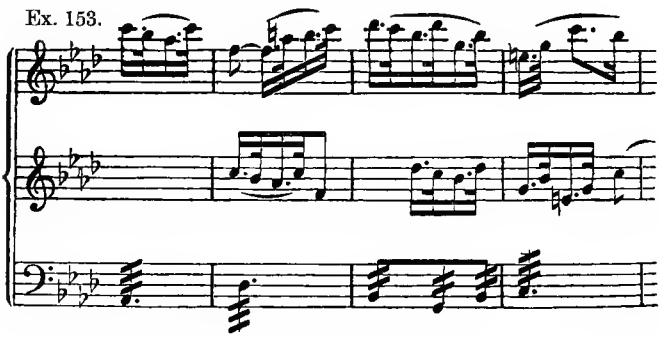
and which eventually leads back to the return of the C Maj. episode, Ex. 147. After this, a figurate modulation leads into the last two Variations, the first of which is a *Minore* (Minor):—

Ex. 152.



whilst the second is of a free *canonical* coustruction:—

Ex. 153.



The succeeding *più mosso* and *Tempo I* constitute the concluding Appendix.

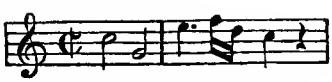
In quick tempo, the first Rondo form may be best constructed in extended, and at the same time diffuse, Tripartite Song-form: departing from the Subject and returning to its contracted repetition through the channel of Sequences, Passages, Modulations etc.; digressing again, and then resuming it in its complete form, concluding the whole with an Appendix.

A Beethoven example: Sonata, Op. 10, No. 3, *Rondo:* Allegro.

Remark.

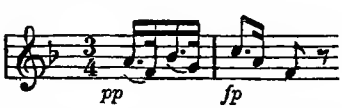
It was pointed out above, that the *Rondo* might easily be confounded with the *Compound Song-form.* But the extended *simple* Song-form, too, may be mistaken for a Rondo. An example, if not exactly eminent, yet exceedingly lucid, is the "Andante un poco Adagio" of this Mozart Sonata:—

Ex. 154.



This lengthy piece of 79 measures:—

Ex. 155.



is simply a *Bipartite Song-form* (or ranges between Bi- and Tripartite) that is *extended* by means of literal and varied repetitions of its individual parts. It is proportioned as follows:—

First Part	Antecedent	8	measures
	Consequent	8	„
	Varied Repetition	16	„
Second Part	Antecedent	12	„
	Consequent	8	„
	Varied Repetition	20	„
	Elongation of Close	4	„
	Appendix	4	„
	Total	79	„

§ 25. RONDO OF THE SECOND FORM.

In the Rondo of the second form, *two* Subjects counterbalance each other, the second of which, in respect to its *key*, generally has the same bearings upon the first, as in the Compound Song-forms the Trio has upon the Chief Subject; that is to say, this Second Subject is but exceptionally in the key of the Dominant, being generally in parallel key, or in the like-named (Maggiore [Major] when the Chief Subject is in Minore [Minor] and the reverse), or in that of the Mediant, and, occasionally, in a more distant key.

The *First Subject* is constructed like the Theme of the first Rondo form.

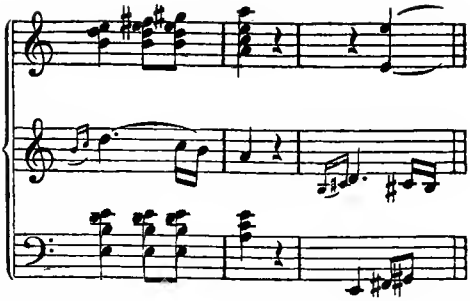
The *Second Subject* is either introduced by a transition, or joins at once to the First. In the latter case, it closely approaches the Compound Song-form. However, the Theme of the latter must necessarily have a Song-form structure, which is not the case with the present Rondo form, whose Second Subject, *prior to its termination*, exhibits a decided inclination to return to the First Subject.

As to the determination of form, it is immaterial whether the interchange of Subjects occurs but once or repeatedly; likewise, whether, in their repetitions, the Subjects are contracted, elongated, or in their original lengths.

The incomparable "Allegretto" of Beethoven's A Maj. Symphony, although closely allied to the Compound Song-form of Chief Subject and Trio, is a notable example of the present form.

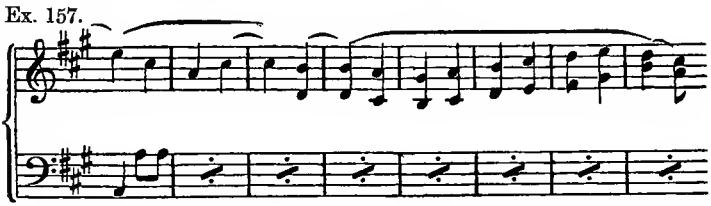
The strain in Short Bipartite Song-form (comp. Ex. 25), upon which this peerless composition is based, and which is extended to 24 measures by the repetition of its last 8 measures, recurs first in three Variations, which, commencing with the combination of Violas, 'Cellos and Double Basses, proceed in growth until the power of the full orchestra becomes unfolded. Then this short transition:—

Ex. 156.



leads to the Second Subject, which is in *A Maj.*, and maintains in the Bass the following Fundamental Motive:—

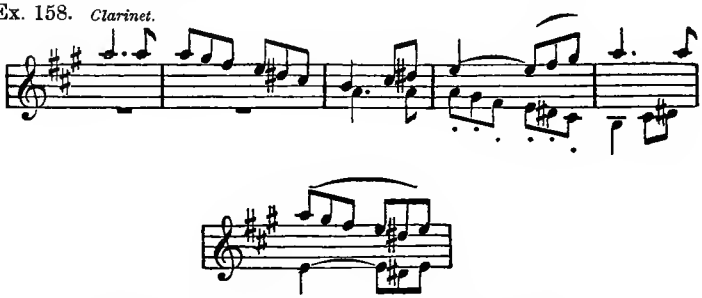
Ex. 157.



The construction of the Second Subject is as follows:—

Period (with above Antecedent) terminates in E Maj. (Dominant)	16 meas.
Intercalated canonical episode . . . . $3 \times 2 = 6$	„

Ex. 158. *Clarinet.*

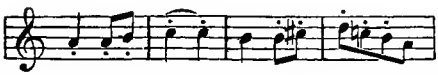


Period of twice 8 measures; the first time terminating in principal key, the second time in C Maj.	16 meas.
Above canonical episode in C Maj.	6 „
	44 meas.

The commencement is not returned to. The episode breaks off here, and seizes the Dominant of A Min.

Fourth Variation. Counterpoint (see p. 23) in Flute, Oboe and Bassoon; Theme in the Bass. Figuration in Violins and Viola. The Variation is lengthened by an Appendix, which is immediately followed by a Fugato on this Theme:—

Ex. 159.



as a fifth Variation; and closes with a figuration in Wood Wind *ff*, counterpoised the last 8 measures by the development, in String Quartet, Trumpets, Horns and Kettle-drums, of the principal Motive which terminates firmly in *A Min.*

Now comes the transition, as at Ex. 156, slightly varied, and repetition of the Second Subject here shortened to a Period terminating on Tonic, with an Appendix of 4‿ measures.

Then an Episode of 8 + 4 measures taken from principal Motive.

Last Variation and Close.

The *Subject in A Maj.* can *not* be comprehended as a Variation, because it lacks the necessary harmonic conditions; and to be a *Trio*, independence of structure is wanting. Hence, we may justly consider it the Second Subject of a *Rondo of the Second Form*, the Chief Subject of which appears in different Variations.

Simpler and quite within the scope of the beginner's comprehension, is the construction of the Rondos (Second Form) in the following Beethoven Pianoforte Sonatas:—

C Maj., Op. 2. Adagio. First Subject: *E Maj.;* Second Subject: *E Min.*

E Maj., Op. 14. Finale. First Subject: *E Maj.;* Second Subject: *G Maj.**

G Maj., Op. 31. Adagio. First Subject: *C Maj.;* Second Subject: *A♭ Maj.*

besides numerous other compositions of the great masters.

---

* Designated by some as a Rondo of the 4th form, the second part of the Tripartite Song-form of the First Subject being comprehended as a Secondary Subject.

Seventeenth Exercise.

Compose a Rondo of the Second Form. Tempo Allegretto.

§ 26. RONDO OF THE THIRD FORM.

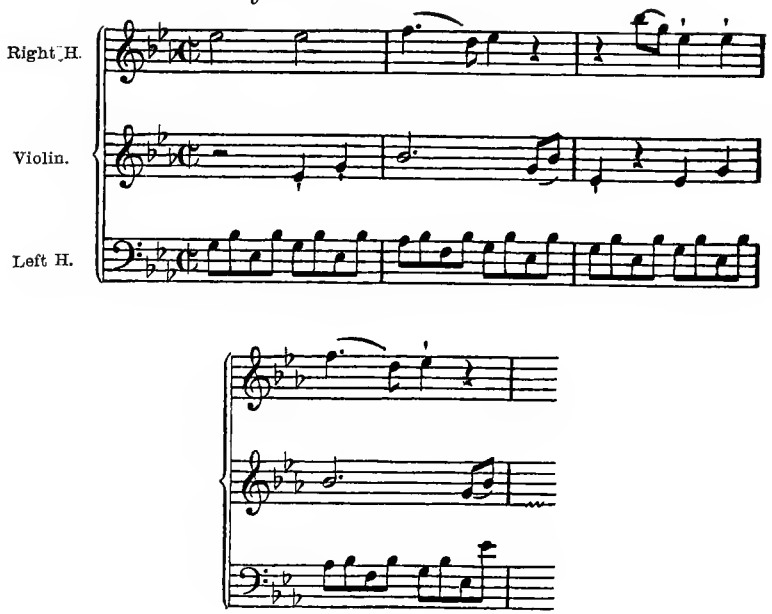
In the Rondo of this form, the three Subjects which it contains are so distributed, that, following the Second, the First returns complete or shortened, succeeding which, the Third enters, being in turn followed by the recurrence of the First Subject (either in its entirety or somewhat shortened) with an Appendix leading to the Close.

First Subject.
Second Subject.
First Subject.
Third Subject.
First Subject.
Appendix and Close.

The First Subject (particularly when in quick tempo) is mostly in extended Song-form, so that the points in which the Third Rondo Form differs from the Compound Song-form with *two* Trios (aside from its freer and more elaborate constitution than the latter) are merely in the predominance of an inclination to make transitions, and in the contractions of the re-entrance of the First Subject. Albeit, these are not exactly safe criteria.

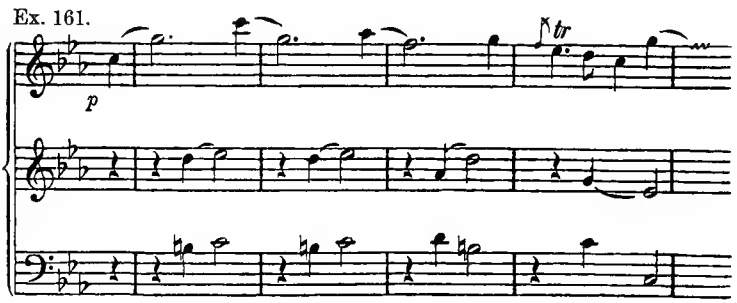
In many of the antiquated, but nevertheless interesting, movements belonging to the primitive period of form-development of the last century, the affinity between the forms in point is clearly exhibited. To such belong many of Mozart's juvenile works, which, at least, cannot be denied an historical and biographical interest; as, for instance, the little Violin Sonata in E♭ Major:—

Ex. 160. *Allegro vivace.*



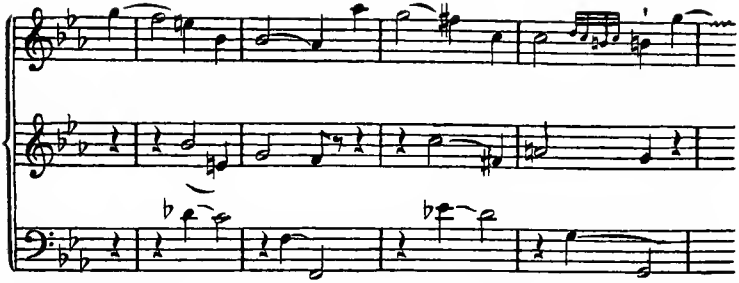
Its *First Subject* is in Long Tripartite Song-form. Immediately following this, comes a Song-form Episode in C Min:—

Ex. 161.



whose first Period terminates, in conformity with the rule, in parallel key. The continuation, which now proceeds in the first place as the commencement of the second part of a Bipartite Song-form:—

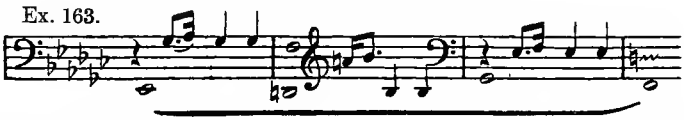
Ex. 162.



terminates suddenly at the end of four measures more in C Min., in order to modulate thereafter back to the Dominant of the principal key, where the First Subject, contracted into a Period-form, returns.

Now the Third Subject enters, commencing in E♭ Min. (comp. Ex. 39, where it is quoted in its entirety):—

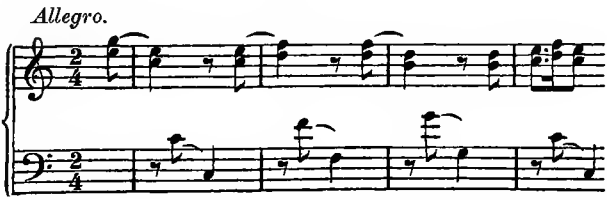
Ex. 163.



It is in Tripartite Song-form of 25‿ measures. The First Subject returns on the final measure.

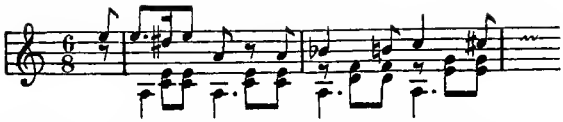
The reason of our having selected just this work for an example, is not in the sense of its being of special importance, which, indeed, as an early juvenile work of this immortal master, it cannot assume; but rather on account of the great simplicity and lucidness of its formal structure. These properties may also be observed in the Rondo of his Sonatina in C Maj.:—

Ex. 164.



and in that of his E Min. Sonatina (Ex. 29), whose Subjects will be explained later on. As a transition to the Beethoven models to follow here, we present a work which has latterly been extensively played by the most eminent virtuosi: the Rondo in A Min. by Mozart:—

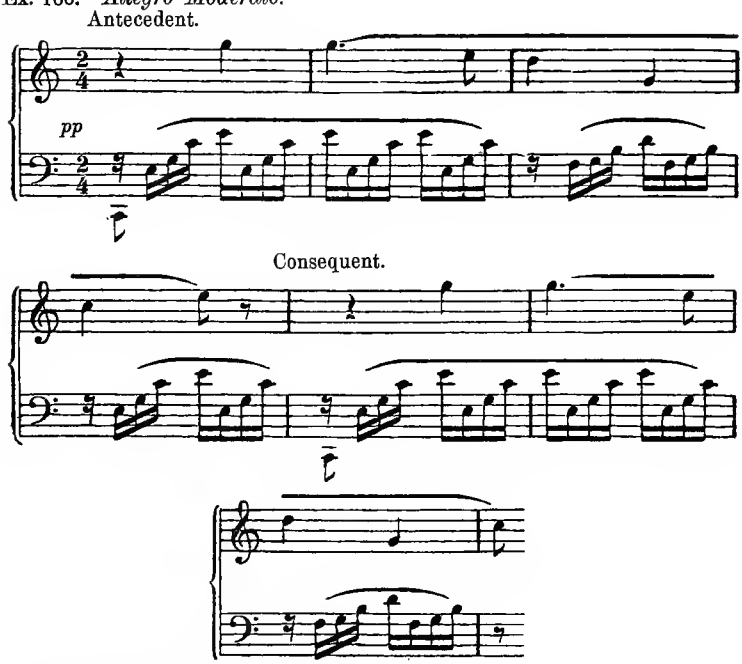
Ex. 165.



The finest Beethoven example of the Third Rondo Form is the Finale of his great Sonata in C Min., Op. 53.

Its First Subject:—

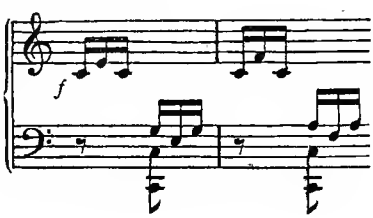
Ex. 166. *Allegro Moderato.*



is in elongated Short Tripartite Song-form.

Appendix and Transition:—

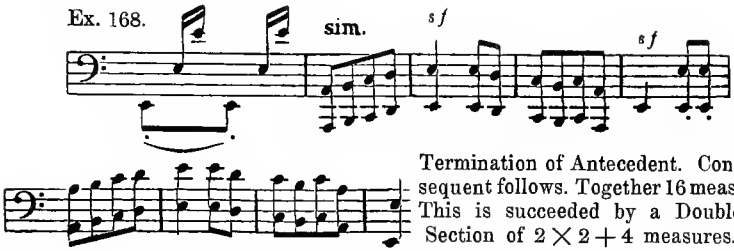
Ex. 167.



8 measures.

Second Subject in A Min:—

Ex. 168.

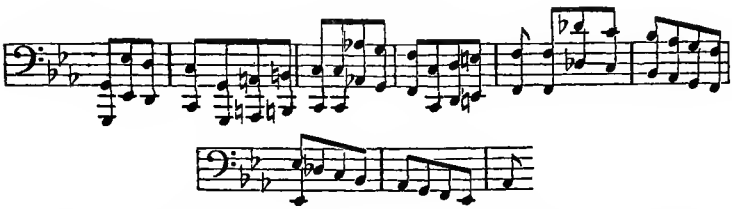


Termination of Antecedent. Consequent follows. Together 16 meas. This is succeeded by a Double Section of $2 \times 2 + 4$ measures.

Repetition of the First Subject in its entirety.

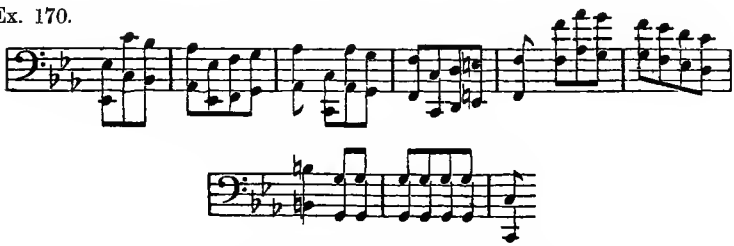
Third Subject in C Min.:—

Ex. 169. The same in R. H. a semiquaver later:—



Repeats. Melody in right hand. Bass *counterpoints* in semiquaver triplets. Consequent: Counterpoint (double cpt. in the 8ve) in right hand:—

Ex. 170.



Repeats, inverted at 8ve; whereupon its concluding Phrase is repeated once entirely, then its second half twice, and a Cadence-formula appended.

Now the First Subject again, and Conclusion. — The last repetition of the First Subject is preceded by an extensive Introduction developed from the principal Motive, which takes into account the performer's virtuosity. The repetition itself, however, is cur-

tailed. This is followed by an extensive elaboration of the Motive of the Transition, Ex. 167, and a "Prestissimo", in which the Motive of the First Subject is almost exclusively employed. Here, too, the performer's virtuosity has been taken into account.

Eighteenth Exercise.

In accordance with the guidance and the models here given, compose a Rondo of the Third Form in quick tempo.

§ 27. TRANSITIONAL FORMS.

Ranging between the first and second forms of the Rondo, are certain transitional forms which seem to share the properties of both. They originate from the first Rondo form through the assuming, on the part of its intermediate episodes, of an unusually independent structure, or from the second Roudo form, in that its Second Subject is short, unimportant, or of a digressing character.

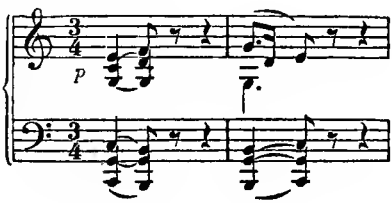
In such cases, the determination as to the form remains doubtful, there being present a Rondo either of the *first to second*, or of *second to first* form.

All forms exhibit such transitional states, the exhaustive treatment of which however, does not concern the Study of Composition, but rather that of *Analysis* (score-study), and in a deeper sense, *Theory proper*, and *Musical Science.*

A movement which seems to waver between the first and second forms of Rondo is the Andante of Beethoven's E♭ Maj. Sonata, Op. 7. It has a very greatly extended Chief Subject in C Maj.:—

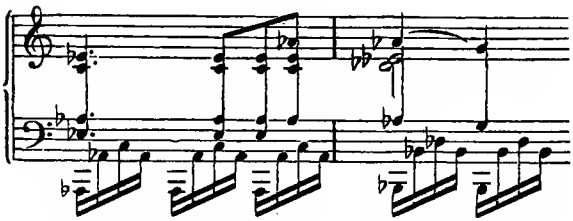
Largo, con gran espressione.

Ex. 171.



which is in Tripartite Song-form. To it, is joined an Episode in A♭ Maj.:—

Ex. 172.



which begins with a Quadrimeasure terminating on Tonic. This is followed by a Quadrimeasure in *F Min.*, equally as firm in structure, and of like thematic contents. Now the same begins in *D♭ Maj.*, but in the fourth measure modulates with the Chord of the Augm. 6th to the *Dominant of C Maj.*

In view of the firmness of its Sectional structure, one is inclined to accept in this Episode a Second Subject, and decide in favor of the second form of Rondo.

Considering the swerving modulation, however, the presence of the character of a Subject would be disputable, and thus a Rondo of the first form apprehended. In truth, it is a Rondo of the *Second to the First* form.

(C)

§ 28. THE SONG.

In the Song, the musical form is not unrestricted, *i. e.*, is not subjected exclusively to musical conditions, but is dependent upon the poetical form and logical laws of language. One is justified to suppose that the *lyric poem* and its musical setting were originally one in invention and execution, in other words, that the poem was invented at once musically. Due chiefly to the diffusion of chirography, and even more so, to the art of printing, the two gradually became separated. Poetry accumulated ideal matter to such an extent, and music so efficiently created for itself independent forms, that the two could no longer originate in union, but had to

be *combined* with one another in order to restore the original unity of the Song or Lay (in German, *Lied*) — the meaning of which is "*vocal poem*".

Only just in the present age has it become possible, on a basis of extraordinarily extensive intellectual capacities, for the Art of Harmony matured to a consummate means of expression, in connection with dramatic action and declamation, to effectuate, in the province of Grand Opera, a restoration of the original bearings upon a higher standard.

There can be no doubt that every musical form is capable of being poetically imitated, that it is throughout possible to furnish with an apposite and poetical text, any composition which does not overstep the limits of vocal setting. This, however, is the task of the musical *poet*, and not of the poetical composer.

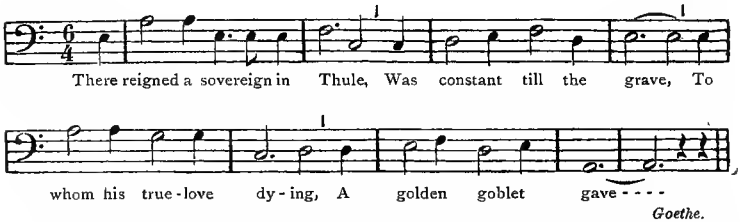
To the latter is here imposed the opposite task: that of composing the music to a given strophic poem.

This subject, which far more concerns general education than the professional training of the musician, can only be considered secondarily by the Science of Form, a course in which must therefore content itself with establishing upon it but a single Exercise.

Nevertheless, we shall proceed to briefly explain the chief technical relations existing between the music and the text, both of which in a great measure interlock.

I. The Musical Composition corresponds faithfully to the metre and versification of the poem, and adapts these to its *metrical system of Bimeasures*, *i. e.*, organizes them into 2-, 4-, 8-, etc. measure forms, the peculiarities and licenses stated in §§ 11 to 14 being taken into account. Thus:—

Ex. 173. ZELTER.

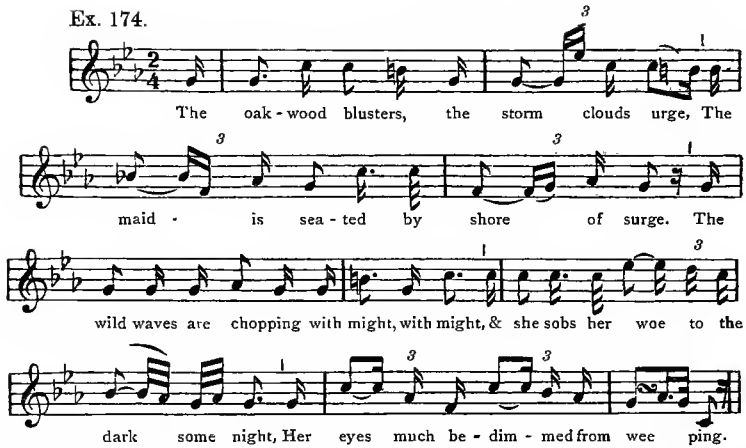


Goethe.

(The last measure is an extension, a written out fermata, as it were.)

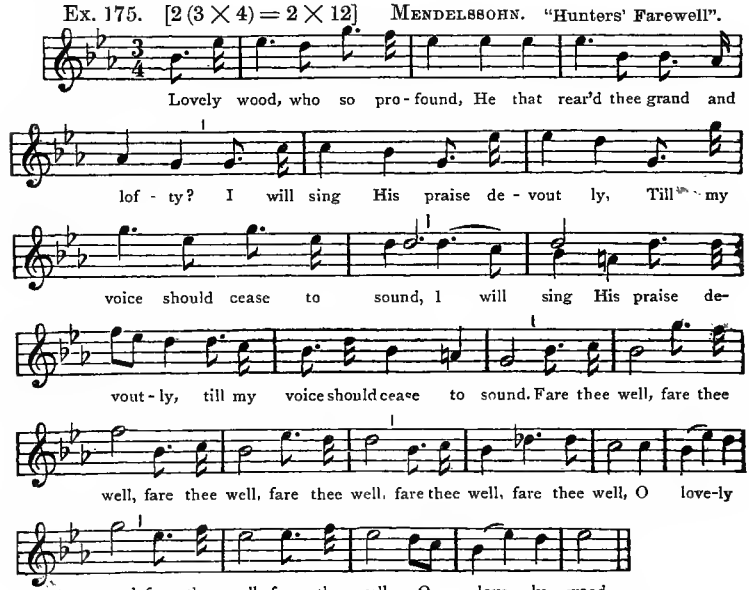
SCHUBERT. "The Maid's Lament".

Ex. 174.



II. The Musical Composition avails itself of repetitions of the text, in order to produce a more complete organization than would be the case without them, and to expand into a freer formal structure; as here:—

Ex. 175. [2 (3 × 4) = 2 × 12] MENDELSSOHN. "Hunters' Farewell".



Since it is taken for granted that the student is familiar with this composition, it will be permissible to let this meager melodic extract suffice here.

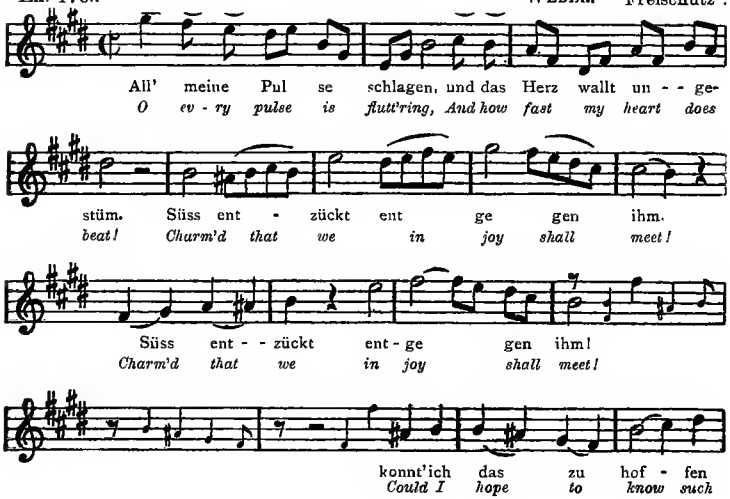
III. The Musical Composition binds itself only to the irreversible laws of the logical declamation of the text, but in other respects maintains its own in accordance with purely musical laws. In the German and English languages, the logical accent goes hand in hand with the *accent of the words*, whereas the French possesses only a final accent, hence, no logical accent of the words. A freer treatment of the text is to be met with especially in Grand Opera, Oratorio (Cantata), and in the Concert Style.

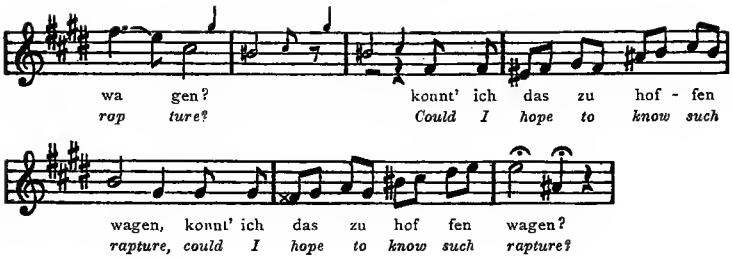
An Example.

Alle meine Pulse schlagen,
Und das Herz wallt ungestüm.
Konnt' ich das zu hoffen wagen?
Süss entzückt entgegen ihm!

O, how ev'ry pulse is flutt'ring,
And how fast my heart does beat.
Could I hope to know such rapture?
Charm'd that we in joy shall meet!

Ex. 176.. WEBER. "Freischütz".





Nineteenth Exercise.

Compose a few simple Songs of the first and second kinds.

Among other works, Wagner's celebrated *Pilgrims' Chorus* from Tannhäuser (III Act) is in the Long Tripartite Song-form, though it is by no means impossible that the words originated later than, or even simultaneously with, the music.

Mozart's "*Ave verum corpus*" which has been presented in the author's Practical Harmony as a *model of models*, is in Long Bipartite Song-form, with an elongation of the last Period by an Appendix. Note well why it is not justifiable to comprehend this as a Tripartite Song-form with contracted second part.

Lotti's no less consummate Terzetto for mens' voices, "*Vere languores nostros,*" which graces the Free Style as a model of vocal composition, likewise approaches in form the Long Bipartite Song-form. Its first Period consists of 8 + 10, its second of 9 + 10 measures.

What proves to be an expedient to all composers, in case the commencement of the poem will not readily excite a musical thought, is first to invent an instrumental Prelude, not after the declamation of the words, but in accordance with the general emotional content of the poem; upon which, as a rule, a point of connection will present itself.

When the poem consists of several stanzas, each one may be differently composed.

Poems of an epic nature and having very many stanzas, as is often the case with Ballads and Romances, demand a different treatment for each stanza. There are numerous compositions by illustrious authors, on one and the same poem, which furnish opportu-

nity for making comparisons. For instance, Goethe's "The Fisher," composed by Reichardt, Schubert, Reissiger etc.; Goethe's "King of Thule," by Zelter, Radziwil, Gounod etc. Numerous other poems of various authors, but particularly Goethe and Heine, that have been differently set to music, could be mentioned here. Model Compositions are: Schubert's "Erl-King", Schumann's "The two Grenadiers", C. Löwe's Ballads.

Ineptitude of the text must be corrected by the composer. In his libretto to "Freischütz", Kind comitted the error (indeed, one of the worst for the Art of Composition to deal with) of failing to circumscribe thought and line simultaneously with the rhyme, when he wrote:—

Abends bracht' ich reiche Beute,
Und wie über eignes Glück, —
Drohend wohl dem Mörder, — freute
Sich Agathe's Liebesblick.

Home I came with plenteous capture,
And as if this meant her goal, —
E'en at me repining, — rapture
Filled my dear Agatha's soul.

Weber corrected this error of his poet by isolating the participial clause (between the dashes), and assigning it to a Dominant chord — a Cadence, as it were — thus ignoring the awkward rhyme, and causing it to vanish in the up-beat. In this he corroborated Mozart's emphatically stated opinion as to the rhyme in musical texts.

Mozart proceeded similarly in his "*Ave verum*", in which the poem exhibits the same error:—

Ave verum corpus, natum (*rhyme*)
De Maria virgine,

He ignored metre and rhyme, and composed:—

Ave verum corpus,
natum de Maria virgine.

Music is far superior to poetry in point of rhythmical art and wealth of sound, and, for this reason, is not in need of verse and rhyme, but may content itself with short clauses which mostly occupy the space of a musical Phrase. This is the case with all scriptural texts. Albeit, rhyme is adapted to the short musical

forms with their definite divisions, owing to the correspondence of endings, and in this respect, is often desirable.

Feminine endings of the lines (as "Beute, freute" [*capture, rapture*]) may easily beguile the beginner into the frequent employment of Suspensions with Resolution, a procedure which is only too apt to degenerate into the unmelodious. He must therefore be cautioned against abuse in this direction. Masculine endings (*i. e.*, accented final syllables, as "Blick, Glück" [*goal, soul*]) are more advantageous.

The accompaniment to the song may be a simple, harmonic and melodic support (*e. g.*, Schubert's "Rose among the Heather"); or a complementary tone-painting to the vocal part (*e. g.*, Schubert's "The Trout"); or a more or less independent piece of music, which combines with the Song in interpreting the same idea (*e. g.*, Schumann's Moonlight: "It was as though the heaven").

PART III.

THE SONATA FORM.

§ 29. THE SONATA AND THE SONATA FORM.

By *Sonata* is understood a piece of music consisting of several independent movements, and intended to be performed by one or several solo instruments. Only exceptionally does a musical work of this appellation consist of but *a single* movement, and comparatively rarely of *two* movements. By Sonata *Form*, on the other hand, is understood the particular form of a movement. It is that which we shall now proceed to consider.

The peculiarity of the Sonata form consists in the designed predominance of *concatenation* (continuity) in contradistinction to *contiguity*, which latter quality decidedly prevails in the Song-form, and, even though conditionally, yet throughout in the first Rondo form. The Sonata marks a most distinct contrast to these forms, since it pursues the endeavor to avoid detachments, and produce the greatest possible unity of structure. Though at the conclusion of its First Part (Enunciation), it forms a Perfect Full Cadence usually quite exhaustively carried out, yet this occurs in a different key to the signature, mostly in one that has reference to the initial key, *i. e.*, in near kinship to it.

Thus, our present task is to evolve from all the means of form-construction hitherto acquired, an intimate concatenation of form-parts into a *whole*, bearing the stamp of such. In this endeavor, the Section, as it were, takes the form of a continually spinning-out Antecedent, which excites the want of a Consequent, hence arouses expectancy. Here arises the danger at once of overhastening, of too early expending all the means necessary for a climax, of losing the artistic discretion which conditions the clearness of a work. In order to avert this danger, it is necessary to outline precisely the

subdivisions of the form, termed **Form-members;** furthermore to maintain a systematic modulation: to employ only such Cadence-formulas as are not detrimental to the progress of continuity, by occupying rhythmic or harmonic positions that do not render a Full Close possible.

The Sonata form is that which is common to the first movements of *Sonatas*, *String Quartets*, *Symphonies*, and all species of instrumental music allied to these; furthermore, to most Finales (last movements) of that species, as well as to Overtures (those of Mozart, Beethoven, Weber etc.); finally, to numerous movements in slow tempo.

According to the compass of the work, a distinction is made between *Sonatina* (short Sonata form), *Sonata* and *Grand Sonata.*

We shall now proceed to follow up this, the chief of all forms of instrumental music, from the juvenile simplicity of a Kuhlau Sonatina to the wonderful structure of a Symphony by Beethoven.

(A) THE SONATINA.

§ 30. THE FIRST PART OF THE SONATINA FORM.

The First Part of the Sonatina Form divides into five closely connected Form-*members* of various degrees of extension:—

1. *Chief Subject* (also termed *First Theme*).
2. *Mediating Episode.*
3. *Secondary Subject* (or *Second Theme*).
4. *Conclusion.*
5. *Appendix.*

These five members are grouped into two greater divisions:—

1. *Chief Subject and Mediating Episode,*
2. *Secondary Subject with Conclusion and Appendix,*

by reason of the quite equal compass of these two divisions; on account of the modulation, by which, from the Secondary Subject on, a new key is adhered to; and owing to the signification of the two opposite Themes which constitute the most essential contrast of this form.

By counting the *Mediating Episode* to the *Chief Subject*, to which it generally bears kinship, and the *Appendix* to the *Con-*

clusion, we obtain three divisions, the middle one of which is furnished by the *Secondary Subject.**

Just as naturally may a *quadripartition* be produced from the above shown *two* divisions, by dividing the first one into *Chief Subject and Mediating Episode*, and the second into *Secondary Subject and Conclusion with Appendix.* In all this manifold partibility is exhibited organic unity and variety of form.

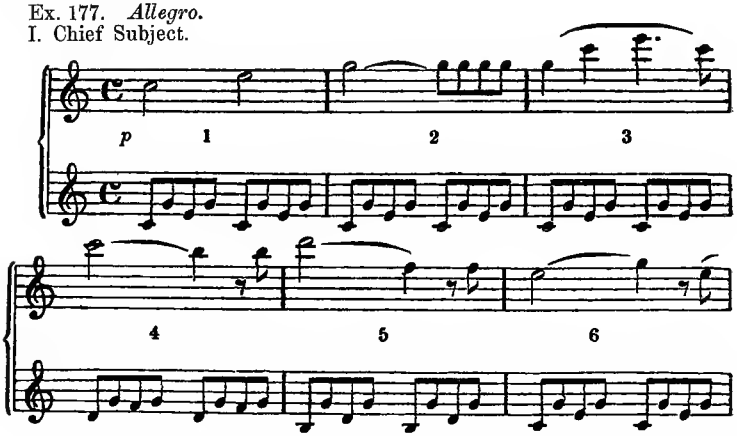
The First Part of the Sonatina form makes a definite close, thus appearing independent; but this close takes place in a different key to that of the Tonic, and viewed in this light, appears dependent, like a lengthy Antecedent, as it were, biding its Consequent.

The close of the First Part,

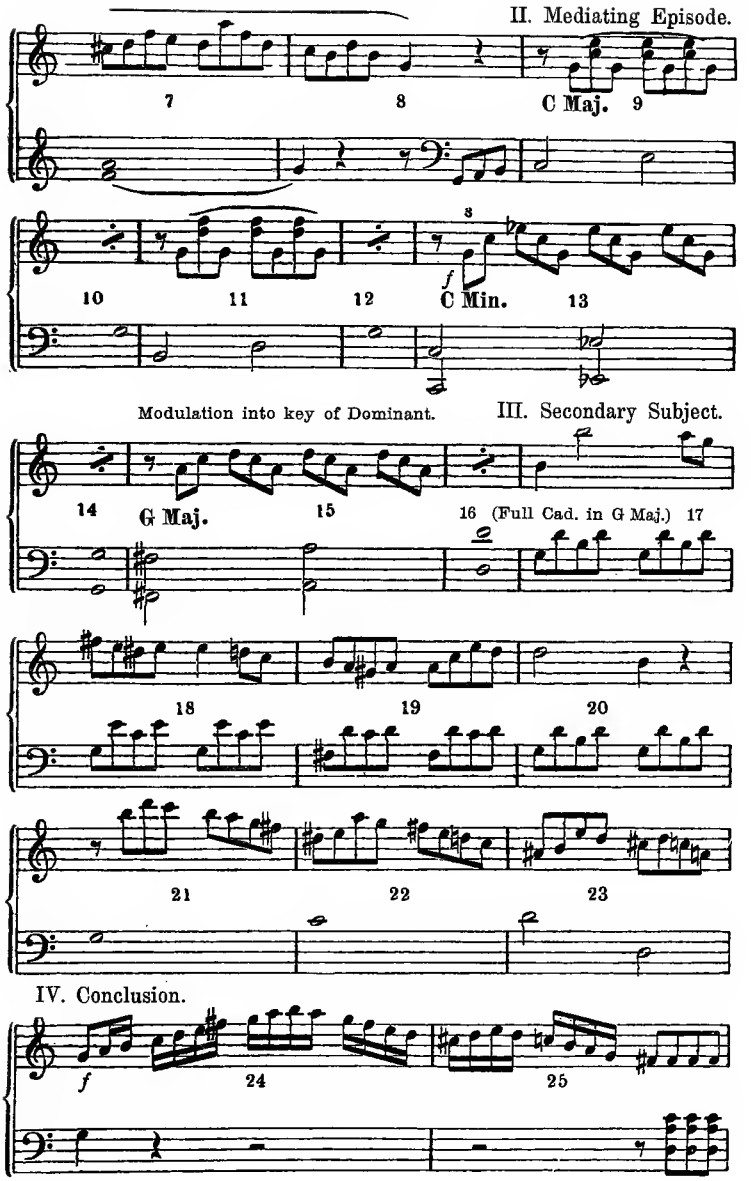
when in Major, occurs in Dominant key,
,, ,, Minor, in the Parallel Major.

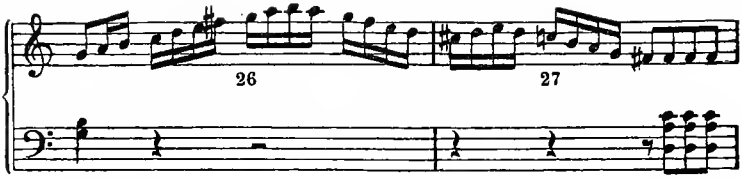
The First Part of the Sonatina is repeated. This repetition is sometimes introduced by a Return, which, following the Coda, leads back into the principal key and to the opening. Below is shown the First Part of a juvenile Sonatina for Piano by Kuhlau (intended as an instructive work for children), which, being composed in the smallest compass of this form, is particularly adaptable as a first example.

Ex. 177. *Allegro.*
I. Chief Subject.

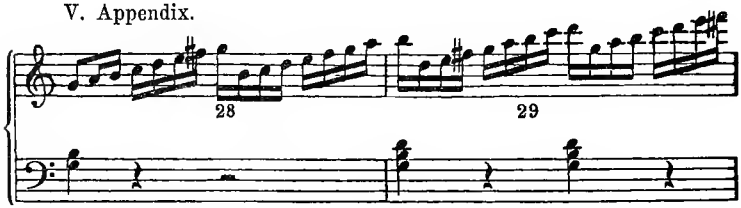


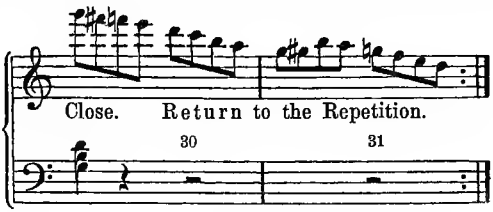
* In the First Part of the Sonata form, the Mediating Episode is a *modulatory* one, since it is the medium of transition into the new key. It is frequently termed Transition, an appellation which is not altogether consistent, because this episode gives up its modulation in the Third Part. The term Connecting Episode is also to be met with.


II. Mediating Episode.
7
8
C Maj.
9
10
11
12
f
C Min.
13
Modulation into key of Dominant.
III. Secondary Subject.
14
G Maj.
15
16 (Full Cad. in G Maj.) 17
18
19
20
21
22
23
IV. Conclusion.
f
24
25



V. Appendix.





The five members of this little model Sonatina exhibit the following numerical proportion, which, of course, is not an absolute, but rather a proximate, standard.

1. Chief Subject, 8 measures (4 + 4).
2. Mediating Episode, 8 measures (4 × 2).
3. Secondary Subject, 8‿ measures (4 + 4 ‿).
4. Conclusion, 4 measures (2 × 2).
5. Appendix, 2 measures (4 × 1/2).

On observing the numbers in parentheses, one will perceive that the variety of metrical construction or measure-concatenation has been accomplished by the alternation of 4-measure with 2-measure forms. Less alternation than here could not occur.

In composing his Exercises, the young composer should have due care to the production of such alternation.

Rhythmic variety consists in the employment of the different species of note-values within the prevailing metrical construction, to which also belongs variety as to the points of entrance within

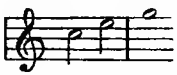
the given kind of time.* In the foregoing example this has moreover been accomplished by the most unpretending, yet, entirely satisfactory, means. *Such variety should likewise be aimed at throughout, but only as discreetly and gradually as here*, since a superabundance in this respect would render the piece variegated, disordered and wearisome.†

In *bipartition* the preceding model movement exhibits the division of 16 + 14 measures;

in *tripartition*, of 16 + 8‿ + 7 measures;

in *quadripartition*, of 8 + 8 + 8‿ + 7 measures.

The *Chief Subject* consists of an *8-measure* (or Long [comp. § 6]) *Antecedent*, to which joins the *Mediating Episode* appearing at its entrance to be a Consequent. But instead of producing the corresponding Consequent, it modulates by a quadruple Phrase (§§ 1, 2) of the first Motive of the Chief Subject:—

Ex. 178. 

through the Chord of the Dom. 7th of G Maj. (meas. 15 and 16) to the key of G Maj. During this, it rises dynamically to a *forte*, rhythmically to *triplet-motion* (meas. 13 to 16).

The Secondary Subject returns to the calmer quaver-motion and *piano*. Its structure is that of an independent Tonic Double Section (4 + 4) [see §§ 4, 6], approaching the Period-form with an Imperfect Full Cadence of its Antecedent (§ 4).

The *Conclusion* is in the form of a Double Bimeasure (§ 2); the *Appendix* consists of 4 half-measures.

The forms of the last three parts are respectively curtailed to the following lengths: 8, 4, and 2 measures; as also their elements: 4, 2, and 1/2 measure.

From the Secondary Subject on, the key of Dominant prevails.

The Mediating Episode is evolved from a Motive of the Chief Subject; in our present example by transposition (meas. 11, 12), change of mode (meas. 13, 14), and modulation (15, 16). Such employment of a Thematic Motive is termed, according to § 16,

Thematic Work.

---

* In the present example, the Secondary Subject enters on the second crotchet, the Conclusion, on the second quaver. Comp. p. 3.

† The opposite fault, *rhythmical uniformity* would render the contexture rigid, clumsy and repulsive.

It is made further use of here, but only incidentally, to be all the more exhaustively treated later on. For methodical reasons, it becomes necessary to take up this subject only there, where it attains its greatest importance in praxis: in the *Development* or *Elaboration* of the Sonata form.

Twentieth Exercise.

In accordance with the given directions, compose First Parts (Enunciations) of Sonatinas in Major keys.

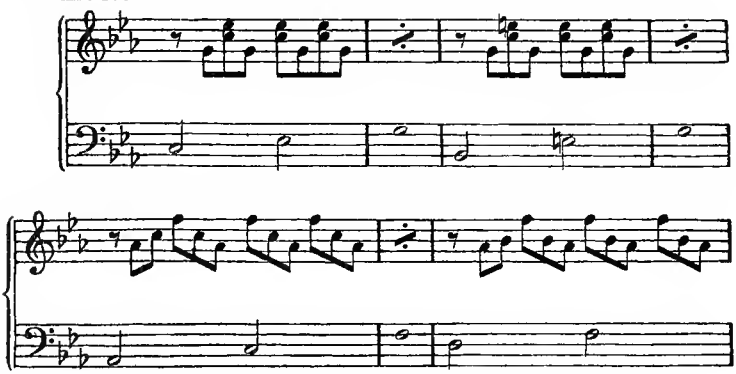
The explanatory example previously elucidated may serve as a model. The length and organization of its members, however, are not to be regarded as absolute, but only as being general. Thus, for instance, the Chief Subject can be a tonic and independent one (not necessarily an Antecedent), and the concurrence of a final with an initial measure (§ 13) may be frequently applied. Previous work may be employed.

§ 31. FIRST PART OF THE SONATINA IN MINOR MODE.

Should the Sonatina be in a Minor key, the Mediating Episode, instead of proceeding to the key of Dominant, digresses into that of the *parallel* Maj., which predominates from the Secondary Subject on to the end of the Conclusion.

If, for example, the model accompanying the preceding § were in C Min., the Mediating Episode would have to proceed to *E♭ Maj.*:—

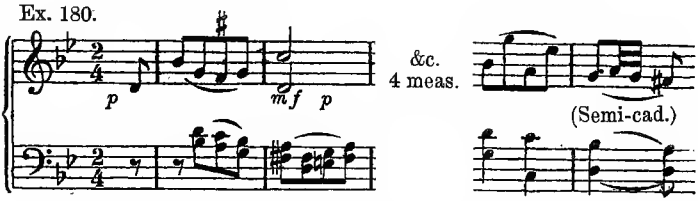
Ex. 179.



Secondary Subject.

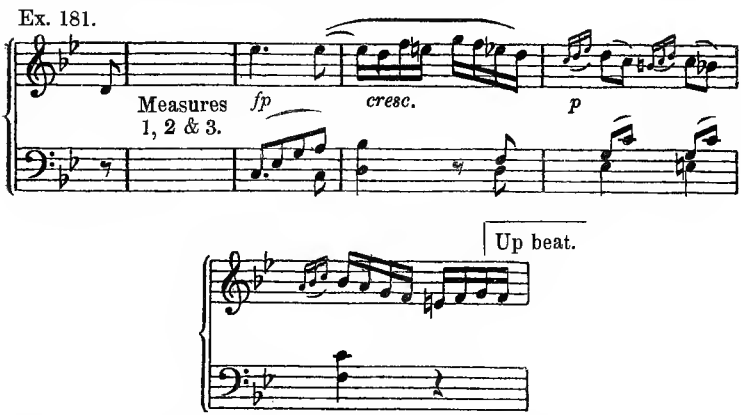
A very concise First Part of a *Sonatina in Minor* may be seen in Beethoven's G Min. Sonatina, Op. 49, No. 1. Similarly as in the Kuhlau Sonatina, the Chief Subject here forms an Antecedent with Semi-cadence:—

Ex. 180.



The Consequent, which begins regularly, takes the form of a Mediating Episode, and modulates (assuming the office of a Semi-cadence) to the Dom. of the parallel key:—

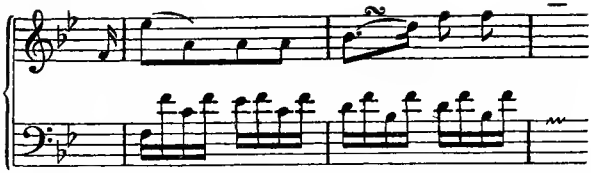
Ex. 181.



where presently the Secondary Subject (which is not without melodic affinity to the Chief Subject) enters, and extends through 9 measures, repeating the last 5. In comparison with the Chief Subject, it thus appears disproportionally long.

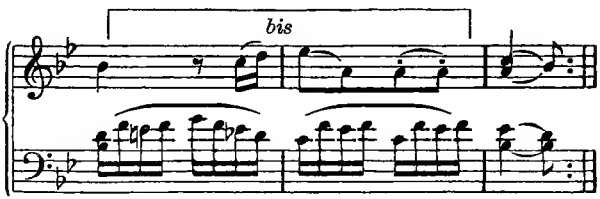
Secondary Subject.

Ex. 182.



The Conclusion borrows its contents from the Secondary Subject; thus:—

Ex. 183.



Appendix is wanting.

Yet, we might regard the repetition of the last five measures of the Secondary Subject as taking the place of a Conclusion, particularly since they constitute an independent division. The five measures, designated above as the Conclusion, would then be viewed as an Appendix.

Thus, the plan of construction would be as follows:—

Chief Subject:	8	measures.	(Antecedent.)
Mediating Episode:	7	,,	(Consequent.)
Secondary Subject:	9	,,	
Conclusion:	5	,,	(Borrowed from the Secondary Subject.)
Appendix:	5	,,	(Connected with the contents of the Secondary Subject.)

Viewed in this light, the present form becomes more adaptable as a model for the young composer. Moreover, the metrical structure is of greater import to form-construction, than is the melodic concatenation.

Twenty-First Exercise.

Compose First Parts of Sonatinas in Minor mode.

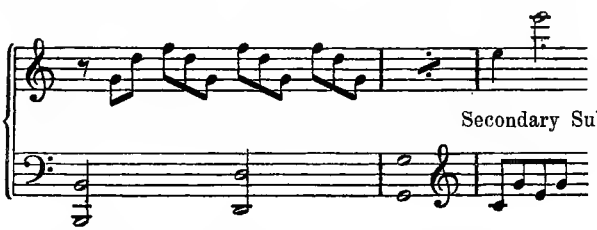
§ 32. THIRD PART OF THE SONATINA FORM IN MAJOR MODE.

The Third Part of the Sonatina form differs from the First, in that all its divisions are in the *same* key, *i. e.*, in that of the initial signature. Aside from this, it takes precisely the same course.

Thus, *from the Secondary Subject on*, the whole must be transposed into the key of Tonic; whether a 4th higher, or a 5th lower, the aesthetic efficacy must determine.

Here the *Mediating Episode* becomes a mere *interjacent* one, since the modulation is no longer needed. The Kuhlau Sonatina (Ex. 177) retains it literally up to the point where the modulation would be made, and then transposes the modulating measures 15 and 16 into the Tonic:—

Ex. 184.



The *Appendix* is generally lengthened, in order to affirm the close. In the Kuhlau Sonatina, two Chords in C Maj. are added for this purpose. In Beethoven's Sonatina in G Min., the Conclusion and Appendix are considerably elongated, wherein an indication of the later "Beethoven Annex" already appears.

The Third Part is thus essentially a repetition of the First, but without modulation, and is therefore denominated Restatement (Reprise), or Recapitulation.

Methodically, it would not be inadequate to begin the exercises on Sonatina and Sonata with the Third Part, and upon this, construct the First Part by changing the interjacent episode, between the Chief and Secondary Subjects, into a modulating one. At any rate, the young composer may resort to this method of procedure in sketching, should he ever be at a loss as to a suitable digression. He will then first construct the Third Part (Restatement), and from this, form the First Part (Enunciation) by the addition of a mod-

ulation. This applies to all similar cases throughout this Subject of our treatise.

Remark. One should make a distinction between the **Parts,** the chief divisions of the entire movement in Sonata form, and the **Members,** the sub-divisions of the Parts.

Twenty-Second Exercise.

In accordance with the foregoing, construct Third Parts to all the Sonatinas in Major composed for Exercise 20.

The form-member subject to the most essential change in the Third Part is the Mediating Episode, which, in the First Part, possesses the signification of a modulatory one, and which as such is really superfluous here. Nevertheless, it is but exceptionally ignored. It may be divested of its modulation, or this latter may be augmented by inner digressions, in order not to destroy the formal symmetry, since the metrical bearings of the parts and members are more important than the harmonic. In the previously quoted models and the work the student has executed after these, the Mediating Episode borrowed its contents from the Chief Subject, indeed, for the most part, assumed the significance of a Consequent to it: a *Consequent*, which, modulating one degree farther in the Circle of 5ths, presented itself anew as an *Antecedent*. Sometimes the Mediating Episode is made up of new Motives, particularly, when the Chief Subject *concludes on Tonic*, and in consequence can not at once furnish the Mediating Episode with a point of continuation. To eliminate the Mediating Episode from the Third Part (Restatement), in a case of this kind, would be depriving it of an essential moment of its contents.

§ 33. THE THIRD PART OF THE SONATINA IN MINOR.

In a Sonatina in a Minor key, the Third Part maintains not only the principal *mode*, but also the principal *key*. The Secondary Subject with what follows it therefore undergoes a much more essential change than is the case in the Sonatina in Major. For

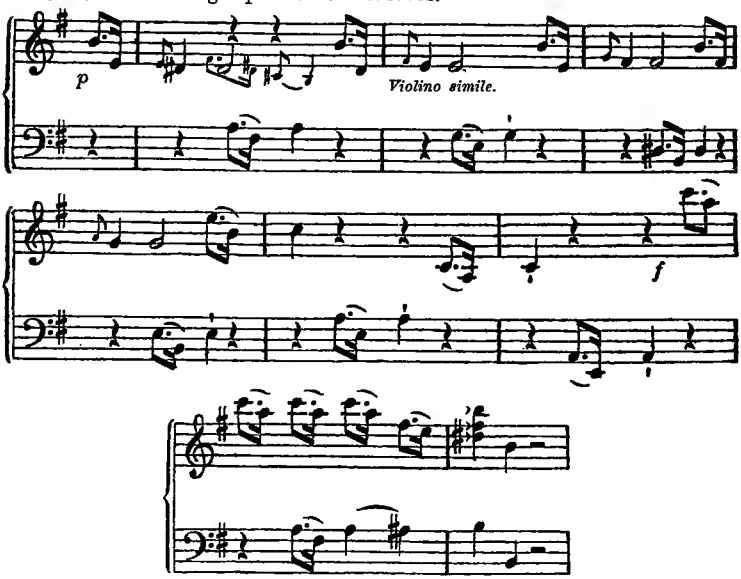
this reason, the procedure of composing the Third Part first (as mentioned in § 31) is even more advantageous with the Sonatina in Minor mode than that in Major.

Twenty-Third Exercise.

To the First Parts of Sonatinas in Minŏr previously composed, write Third Parts, transposing the Secondary Subject and Conclusion into the Minor mode of the Tonic key.

In Mozart's little E Min. Sonatina, the Chief Subject of which, 8 measures, terminating on Tonic, has been shown at Ex. 29, the course of the Third Part exhibits the following aspect:—

Ex. 185. Mediating Episode: 8 measures.

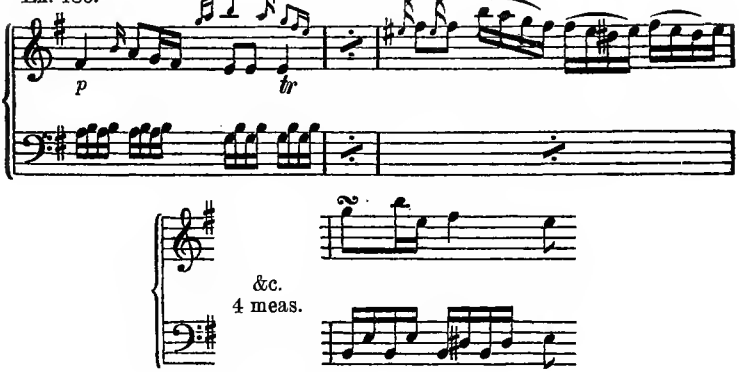


This member must be regarded as strictly independent, even though the Motive, which engages it throughout, has been drawn from the third and fourth measures (from fourth beat to fourth beat) of the Chief Subject. Now follows the Secondary Subject in the principal key and in Minor mode, in accordance with the

rule. We shall again here merely indicate the imitation played by the Violin.

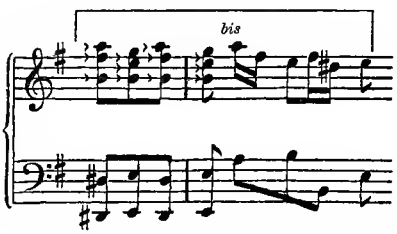
Secondary Subject. (8 meas.)

Ex. 186.



Now enters the very short Conclusion:—

Ex. 187.



which is followed by an Appendix of three measures in E Min. arpeggio.

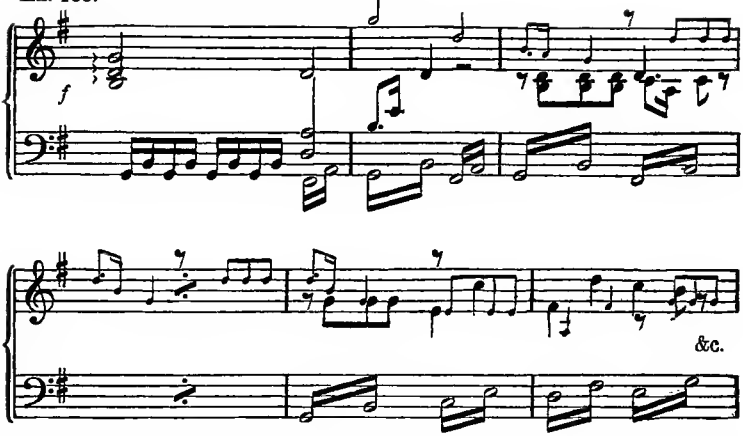
In the First Part of this Sonatina, the Secondary Subject, Conclusion and Appendix are, in conformity with the rule, in parallel key: G Maj. Albeit, there, the Mediating Episode does not modulate to the Dom. of G Maj., but occupies precisely the same position as here, in respect to its Semi-cadence in E Min.

Undoubtedly, the (technically simple) modulation seemed to the composer aesthetically inadmissible, as being contradictory to the emotional content of the piece.

He therefore inserted in the First Part, between the *Minor side* (Chief Subject and Mediating Episode) and the *Major side* (Secondary Subject and Conclusion), an episode of 10 measures:—

Second Mediating Episode. *Violin.*

Ex. 188.



which enters at once in G Maj. — the somewhat abrupt nature of this modulation having been deemed consistent with the character of the work —, and, ultimately forming a Semi-cadence on the Dominant of G Maj., prepares the entrance of the Secondary Subject.

But whence the derivation of this intercalated episode? The first measure is the contrary motion to the first measure of the Chief Subject; the succeeding Motives are borrowed from the sixth measure of same.

This episode, which, in the First Part, accomplishes what the preceding episode could not, is wanting in the Third Part. However, in the First Part, it is to be regarded as an anomaly, connected with the antiquated custom of once more alluding to the Chief Subject prior to the entrance of the Secondary Subject. Perhaps, though, Mozart had the entire Third Part in his mind first.

There are also instances, which do not count as anomalous, in which the *Mode* (but not the key) of the Third Part is changed; as, for instance, in a movement in *G Min.*, the Secondary Subject, Conclusion and Appendix of the Third Part are in *G Maj.* .The Close may likewise occur in Major, or be led back to Minor.

§ 34. OMISSION OF THE MODULATION IN THE FIRST PART.

With Sonatinas in Major mode, a Semi-cadence on the Dom., instead of a modulation to the key of Dom., is frequently to be met with. Thus, for instance, Beethoven, in his Sonatina in G Maj., Op. 49, concludes the Mediating Episode with a rather broad *Semi-cadence formula*, to which the Secondary Subject in the key of the Dominant immediately joins:—

Ex. 189.

bis

f

p

Secondary Subject.

Likewise in Mozart's D Maj. Sonatina for four hands:—

Ex. 190.

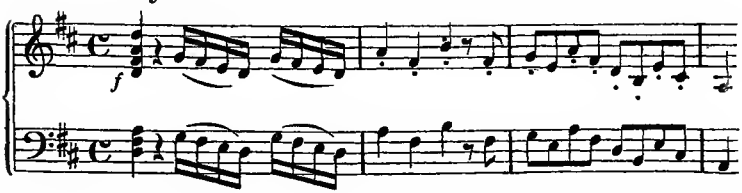
simile.

Secondary Subj.

p

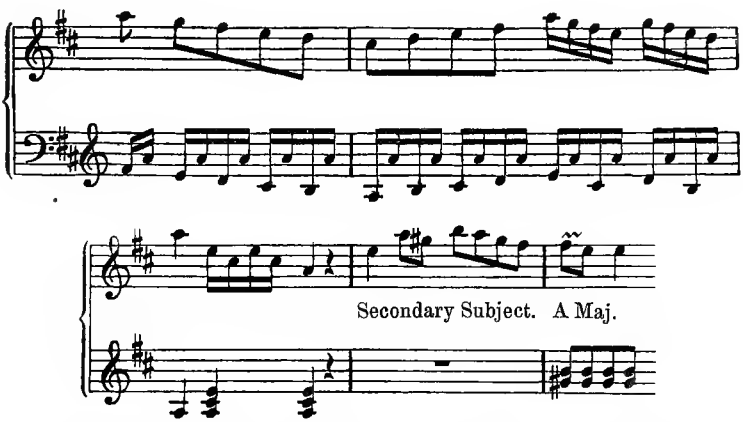
Even in Sonatas of greater extent, which, by reason of their length, as well as content, can not be classed under the head of Sonatinas, is to be found this simple means of introducing the new key. In the one in D Maj. by Mozart, for instance:—

Ex. 191. *Allegro.*



the Secondary Subject is attached to the Semi-cadence in just that manner:—

Ex. 192. Semi-cad.



The advantage derived from this is, that the Chief Subject *and* Transition may (however, are not obliged to) be retained unaltered in the Third Part.

After the manner of the foregoing, alter some of the previous work.

§ 35. THE SECOND PART OF THE SONATINA FORM.

There is a Second Part, occupying the middle between the two parts of the Sonatina hitherto practised.

This Second Part is either:—

(1) a *Development* from constituents of the First Part, serving thus the purpose of *Thematic Work*; or

(2) it brings *new matter*, which, however, may not assume a closed form, because it would otherwise pass into the Rondo form; or, finally

(3) it introduces a little of both. This third is the predominent kind, since it holds the appropriate mean between the rigorous restrictions of the first, and the arbitrariness of the second kind.

The *length* of the Second Part varies greatly. Sonatinas are to be found, in which it consists of but a few measures, occasionally, forming merely a return passage into the Repetition; again, others are to be met with, in which it well-nigh attains the length of the First Part. *In general it may be taken as a rule for the beginner, that the Second Part should not be shorter than about half the length of, nor longer than at highest rate equally as long as, the First Part.*

Twenty-Fourth Exercise.

In accordance with the preceding, write a Second Part (the so called Development or Elaboration) to each one of the hitherto composed Sonatinas in Maj. and Min. keys. It is advisable to compose several to each Sonatina.

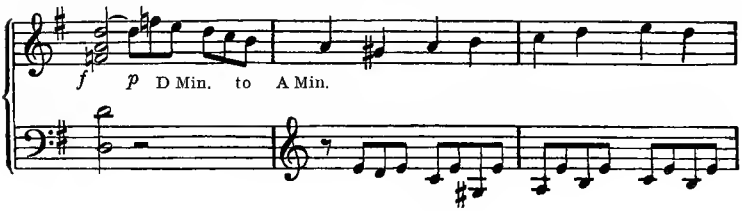
Unite the Parts of the most successful ones into complete Sonatina movements.

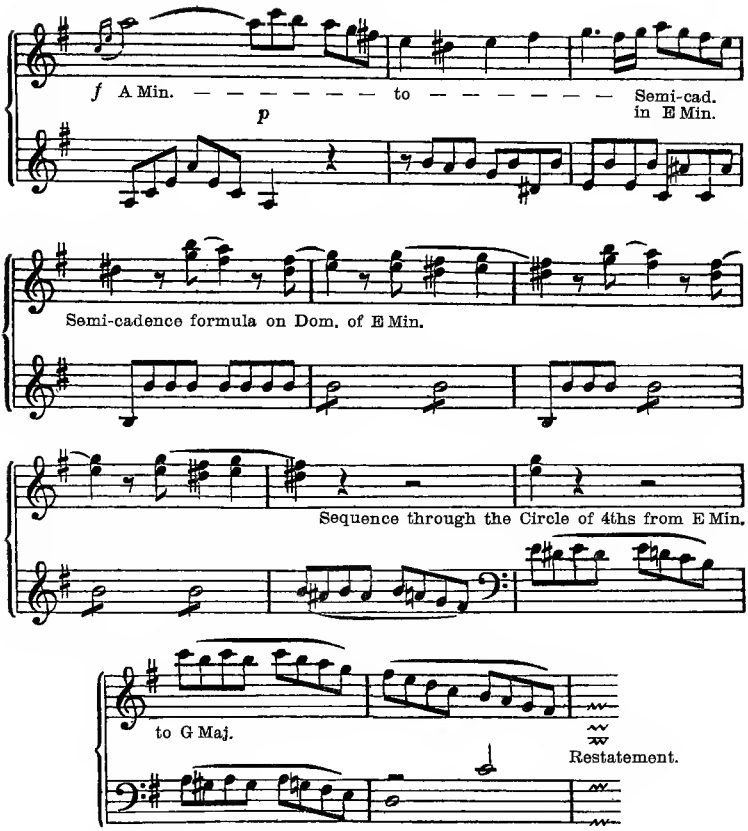
The Second Part of the Sonatina, like that of the Tripartite Song-form, is frequently enclosed together with the Repetition in double bars with repeat signs.

Let us now examine several model Sonatinas.

In Beethoven's Sonatina in G Maj., Op. 49, the Development presents *fourteen* measures over against 52 of the First Part; thus:—

Ex. 193. Thematic working-up of the Chief Subject.

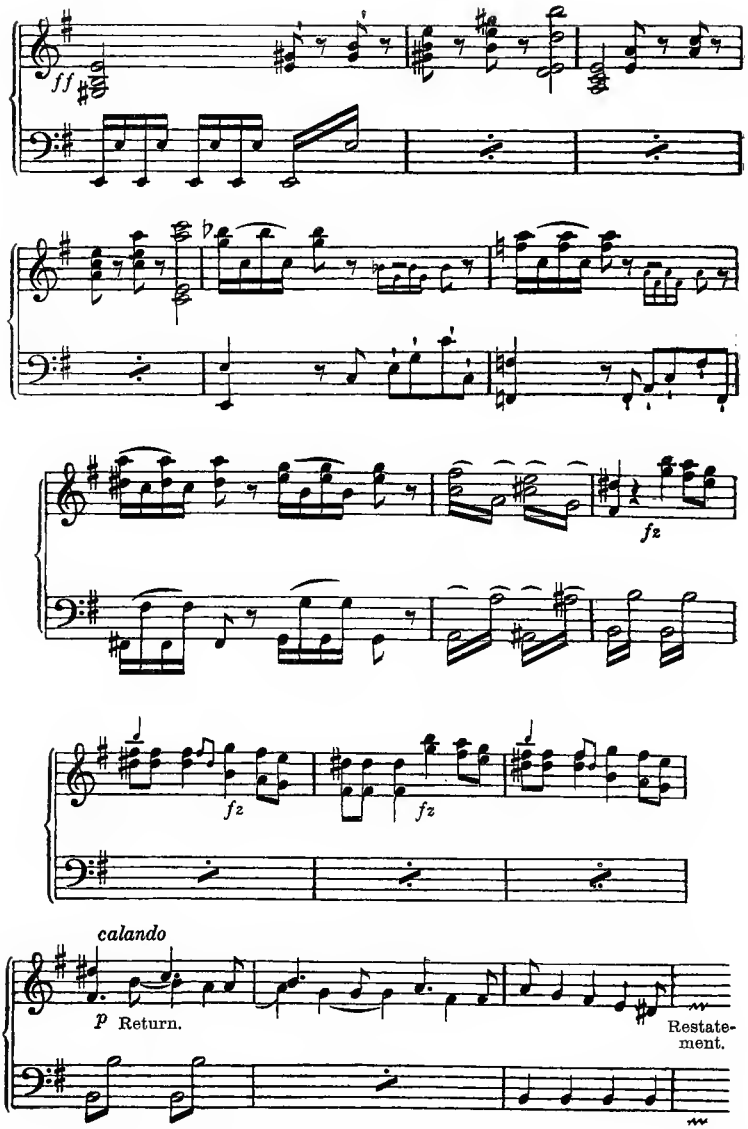




The first six measures are employed with the Chief Subject; the remainder introduces formulas of minor importance that render no other service than to lead into the Restatement, and, by virtue of their unimportance, augment in significance the re-entrance of the Chief Subject.

In Mozart's E Min. Sonatina (Ex. 185), the Second Part presents 15 measures against 39 of the First, and 29 of the Third Part. Its opening is *connected with* the Chief Subject; the remainder is free, likewise formulary, yet of greater significance. Thus:—

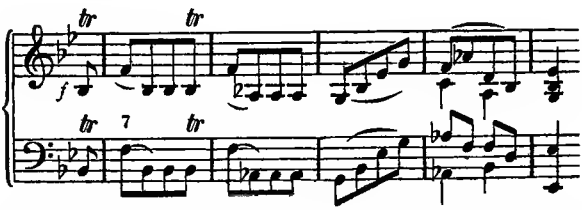
Ex. 194.



In both Sonatinas, *thematic connection*, at least, is exhibited; yet, independent formation predominates.

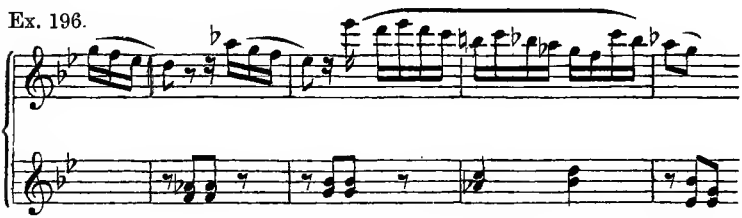
The Development of the G Min. Sonatina of Beethoven, however, consists principally of thematic contents. At once the opening, a modulation to the key of E♭ Maj., is connected with the Secondary Subject; thus:—

Ex. 195.



This is followed by an entirely new episode of 2×4 measures in E♭, rounded off in Tonic key:—

Ex. 196.



The succeeding eighteen measures, however, are thematically connected with the Secondary Subject, which, notably (p. 127) is thematically related to the Chief Subject.

The contents of our little *model Sonatina* by Kuhlau is of entirely free formation.

The Second Part of it begins with the evolution of this new Motive:—

into a 4-measure Section, and only borrows the in itself insipid accompanying figure of the left hand from the commencement. Then, after another 4 measures, enters, in this rhythmic variation:—

a Deceptive Cadence in A♭ Maj., which leads to a Semi-cadence on the Dom. of C Min., and thence on, in commonplace scale and

5-note passages, into the Restatement. These passages may of course be regarded as being thematically connected with the Conclusion and Appendix of the First Part, if they are at all, in their unimportant commonness, entitled to thematic significance. The unimportance, commonplaceness, formulary nature of their respective Developments does not fall to the reproach of the two compositions in point, *which are* consummate models *of their kind.* These qualities are rather essential to the Sonatina, since its Development (Second Part) must not detrimentally influence the iteration of the Subjects in the Restatement. The entire Development is *in a measure* here a Cadence on the Chord of the Dom. 7th, which leads back from the Dominant to the Tonic. It also maintains the equipoise of Dominant against the entirely Tonic Restatement.

(B) THE SONATA.

By *extending* the form-members of the Sonatina, and consequently, its entirety, the *Sonata* is produced. The reciprocal relations of the parts and members remain unchanged in regard to the modulation, as well as the extension and metrical formation in general. The *Grand Sonata*, too, is only a Sonata of unusual dimensions. Albeit, the appellations given by composers waver. The Pathétique, the D Min., F Min. Op. 2, for example, are *Sonatas;* the C Maj. Op. 52, F Min. Op. 57 (Appassionata), and the B♭ Maj. Op. 106, are *Grand Sonatas.*

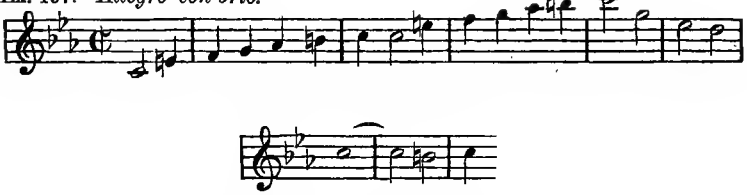
THE FIRST PART OF THE SONATA FORM.

§ 36. EXTENSION OF THE CHIEF SUBJECT.

(a) By Repetition, usually with an Appendix.

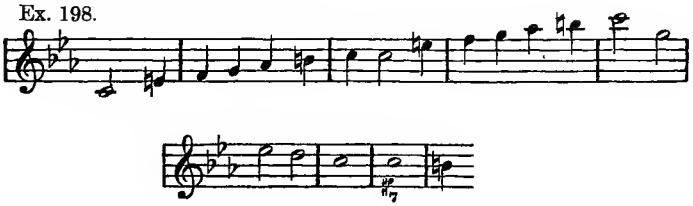
Should the Chief Subject be of adequate importance, particularly, of characteristic rhythmic construction, it may be repeated, in which case the termination of the repetition serves as a point of connection for what follows.

Ex. 197. *Allegro con brio.*



The above celebrated Theme from Beethoven's Sonate pathétique, Op. 13, is appropriate for repetition, by reason of the characteristic *contrast* of its two divisions; and it demands this repetition, since in its prescribed rapid tempo, it does not sufficiently infix itself in the mind at a *single* hearing. In its repetition, though, it forms a Semi-cadence:—

Ex. 198.



to which attaches an 8-measure Semi-cadence formula on Pedal-point. This is followed by the Mediating Episode. In their harmonic relations, the Antecedent and Consequent have, to a certain extent, exchanged places. The Full Cadence comes first, and then the Semi-cadence.

In the E♭ Maj. Sonata, Op. 31, the Chief Subject is repeated with Tonic termination which is affirmed by an Appendix of $2 \times 4 + 2 \times 2$ measures.

The Chief Subject of the A Maj. Sonata, Op. 2, which consists of two thematically different Sections, is repeated curtailed. The first time it terminates in the key of Dominant, E Maj.; the second time, in the principal key, A Maj., where, without there being an Appendix added, the Mediating Episode immediately enters.

The Chief Subject of the Symphony in A Maj. consists of a Short Period, an elongated 2nd part, and a repetition of the Period extensively lengthened, with a Cadence-formula which immediately

proceeds to C♯-E-A♯, and through this chord, into the Mediating Episode.

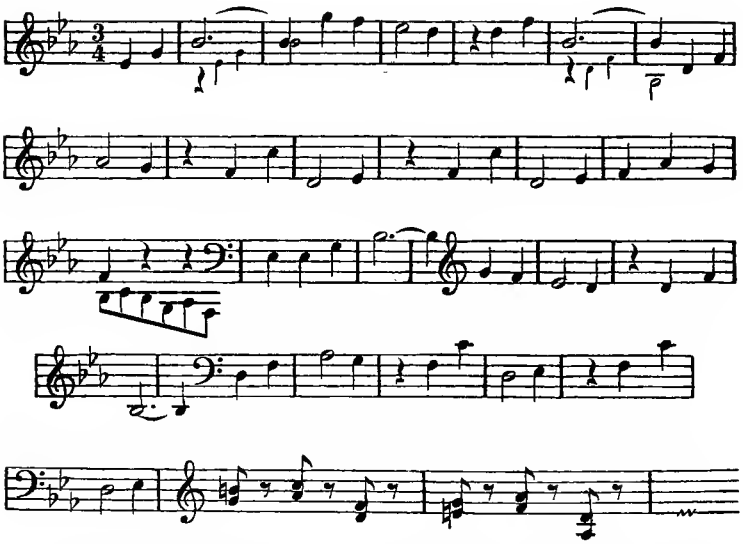
In the Pastoral Symphony, the elongation of the Chief Subject, which terminates on Tonic, is also essentially founded upon repetitions. Likewise the slow movement, in Sonata form, of this Symphony.

(b) By Annexation

of a 2nd Subject, which, as it were, bears toward the initial Subject the relations of a Postlude, Coda, or Refrain. This is a common form with Mozart.

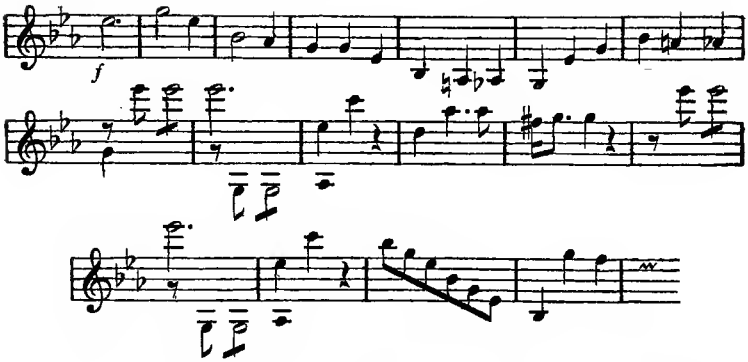
In this master's E♭ Maj. Symphony, the Chief Subject forms the following Period of 14 + 14 measures, which, in order to save space, we present in its most meager extract; thus:—

Ex. 199. *Allegro.* MOZART.



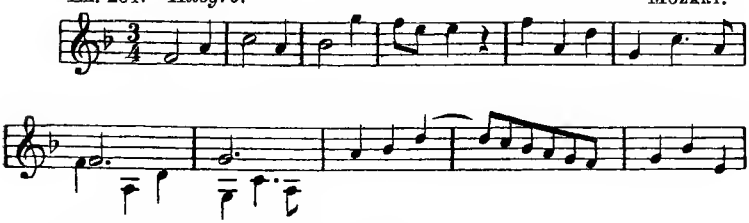
Upon the final measure (lacking here) of this tenderly expressive strain, enters a passionate *forte*, a "tutti" as it were, comprising 18 measures:—

Ex. 200.



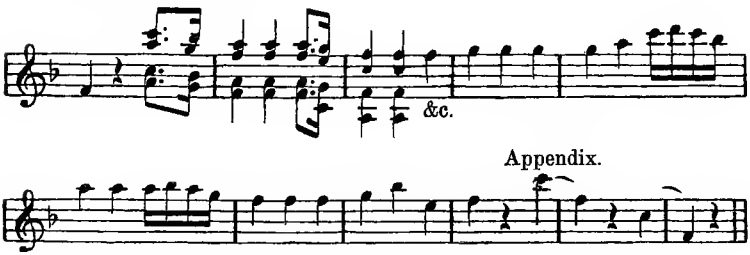
With the last measure, the Mediating (modulatory) Episode begins.

Ex. 201. *Allegro.* MOZART.



(Inserted Imitation [comp. Ex. 52].)

Additional Subject.

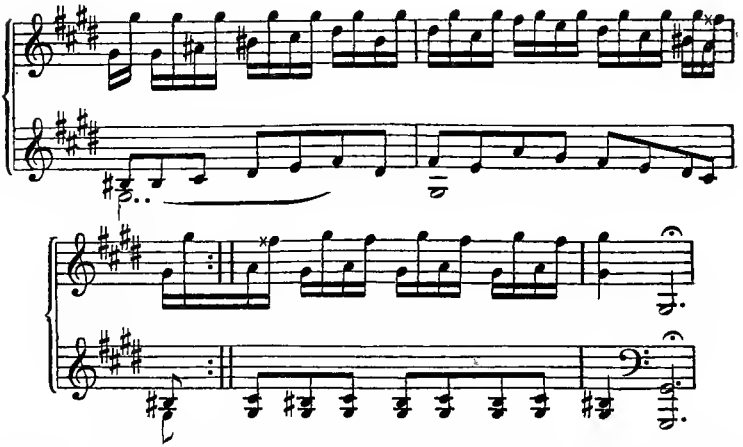


Aesthetically, the preceding Ex. differs essentially from the one first quoted, in that its 2nd Subject is succeeded by a soft echo, which seems to die away in the Appendix. The shorter forms of its divisions occasion the more concise shape of the whole.

In the Finale of Beethoven's Sonata in C♯ Min. (Op. 27)

the Chief Subject becomes lengthened by the following Pedal-point on Dominant:—

Ex. 202.



which is substantially a Semi-cadence formula, but one of that ingenious and characteristic kind which Beethoven has employed instead of the commonplace ones previously in vogue.

Beethoven opens the Chief Subject of his Grand Sonata in B♭ Maj., Op. 106, with a kind of Prelude, and then adds a 2nd Subject in B♭ Maj. which terminates on Tonic, and conducts into the Mediating Episode.

(c) By Period-construction.

Owing to its closed form, the Long Period is not well adaptable as a member of the Sonata movement. Yet, the Chief Subject often forms an Antecedent extended by repetitions, or additions, or both, to which joins the Mediating Episode, which at first seems to be a Consequent with the Motives of the Antecedent; thus instead of combining with the latter to form a Period, the Consequent reaches over into the system of a new key. (*E. g.*, Mozart's Symphonies in C Maj. and G Min.)

However, above we have already noticed a Mozart example, in which a Long Period united with an additional Subject to form the Chief Subject. Extended Periods, that by themselves occupy the entire space of the Chief Subject, are also to be met with.

The Chief Subject of the E Min. Sonata, Op. 90, by Beethoven, is in the form of a Tripartite Period:—

Ex. 203.

First Part. (4 × 2 meas., a quadruple Phrase [comp. §§ 1, 2].) BEETHOVEN.

Second Part (2 × 2 + 2 × 1 + 2)

Third Part.

(2 × [2 × 2] + 4 × 1)

Appendix.

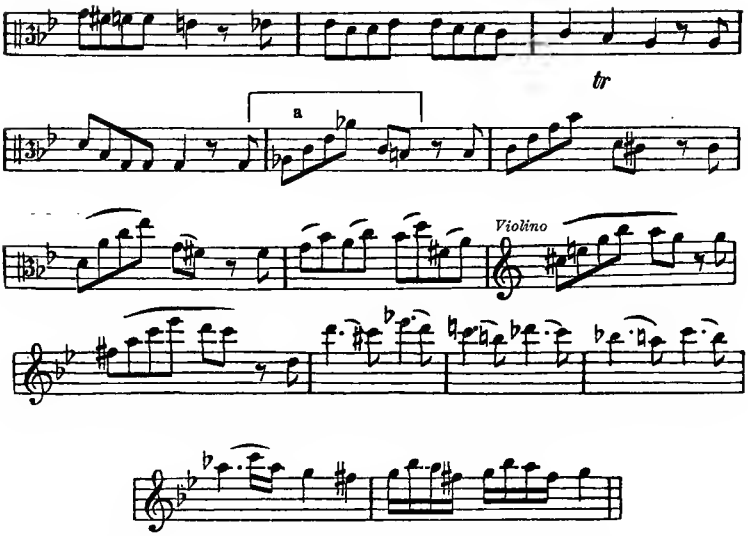
Ex. 204. Antecedent. MOZART.

tr

a

Viola. simile

Consequent.

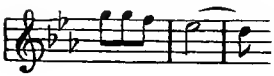


In the above example, we find the first four measures terminating with a Semi-cadence, which appears to characterize them as an Antecedent. The continuation, however, does not complete this Antecedent to a Period, but again forms a Semi-cadence (by means of the Chord of the Augmented 6th). Aesthetically, too, the character of a Consequent is wanting, owing to the urging nature of the treatment of the Motives, notwithstanding the fact of their being developed from the first Antecedent. Only just here the Consequent proper begins, which places 16 measures against the 8 of the Antecedent. The extension is connected with the Motive [a], which appears four times, and leads to the thematically free conclusion.

The unusual tripartition and expansion of the Consequent, noticeable in the above examples, have released the Period of its closed character which is inconsistent with the Sonata Form.

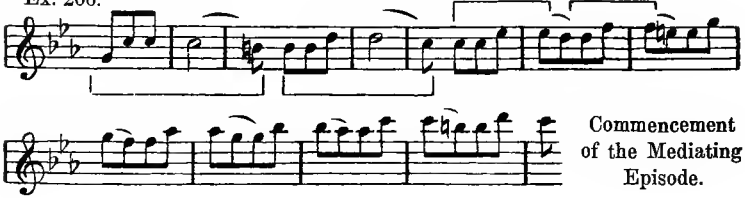
Beethoven, in his Symphony in C Min., forms, after 5 measures of Introduction, an extended Antecedent of 16 measures. A corresponding Consequent of 20 measures enters after 3 introductory ones. The elongation of 4 measures is produced from this Motive of the Antecedent:—

Ex. 205.



which has been transfigured and elaborated in the Consequent in the following manner:—

Ex. 206.



Commencement of the Mediating Episode.

This Chief Subject thus represents a Long Period comprising 36 measures, exclusive of the 8 introductory ones. The Consequent of this Period has, by reason of the pressing-forward motion and the partition of the Motive, been rhythmically so constructed, that the sensation of a termination cannot arise. It urges on uninterruptedly. This is the lofty art of the Sonata Form: the avoidance of Cadences by appropriate rhythmical organization.

Obviously, there are still other means of elongating the Chief Subject. After the above explanations, however, it must be an easy matter for the young composer to find these out for himself in the master-works, and apply them to his own work.

Twenty-Fifth Exercise.

In accordance with the given directions, compose extended Chief Subjects of the Sonata Form up to the point of entrance of the Mediating Episode. Employ as much as possible of previous work.

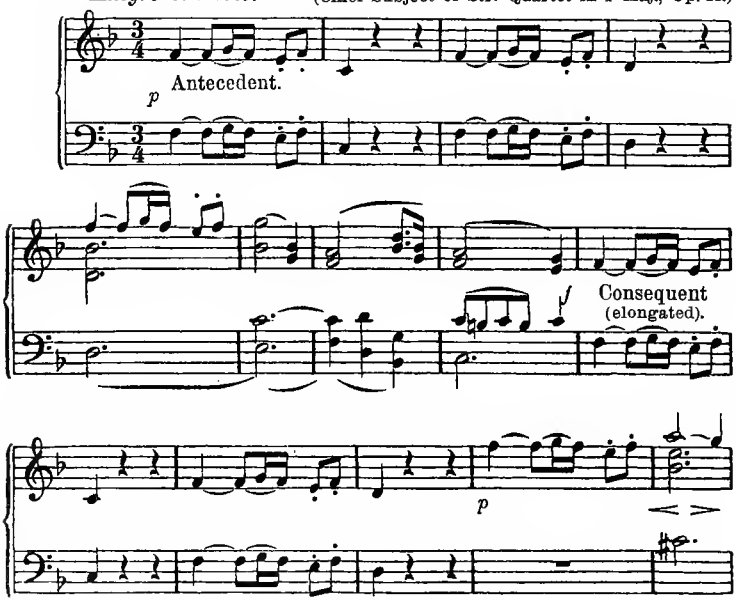
The student is cautioned against composing these Subjects in the shape of meager melodic extracts (such as in part have, for reasons previously stated, been unavoidably presented here), afterwards adding their harmonic organization. This method would render the contexture dry, superficial and old-fashioned, because of its having a basis of inartistic abstractions. The young artist should rather have the complete harmonic texture in his mind, as, also, the manner of interpretation through that performing organ which he is employing at the time.

In order to furnish something entire as an incentive to the imagination, several models by Beethoven will be given below in their complete state.

MODELS.

Ex. 207. BEETHOVEN.

Allegro con brio. (Chief Subject of Str. Quartet in F Maj., Op. 18.)



Perf. Full Ca-

cresc

(Sub-dom.)

Appendix to Consequent: a 2nd Consequent, as it were.

dence.

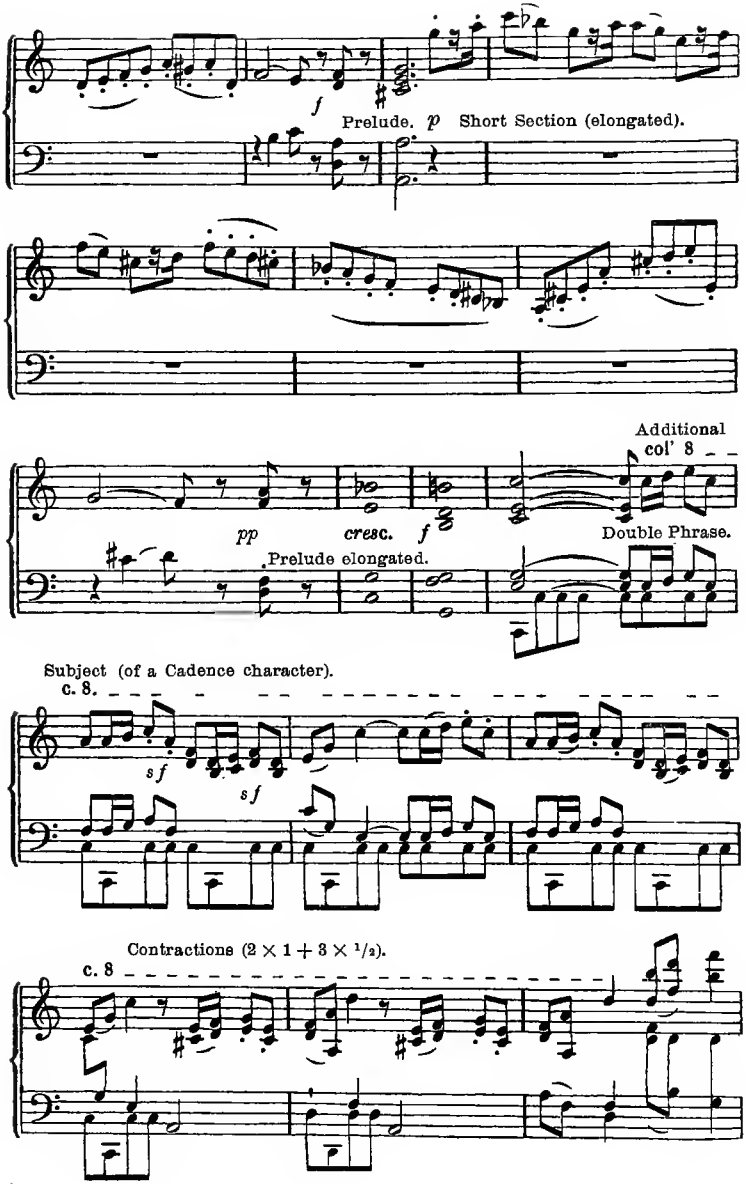
p *fz* *sf* *sf* *sf*

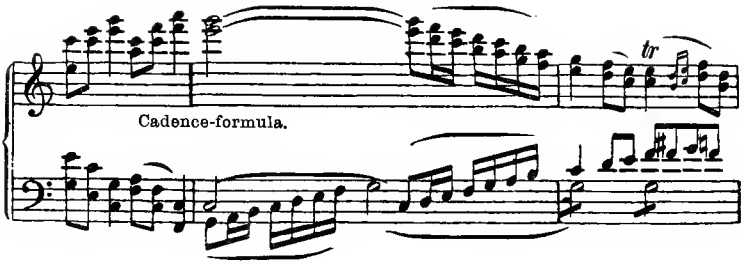
f Perf. Full Cadence.

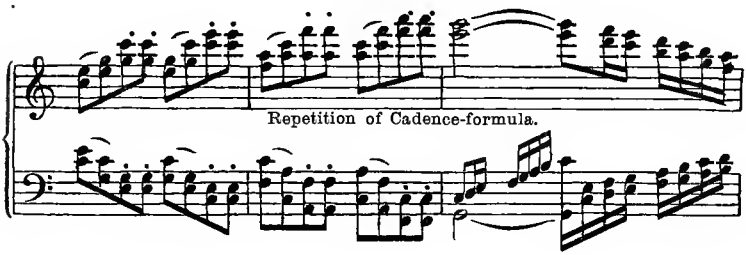
Elongation by Period-construction and Annexation.

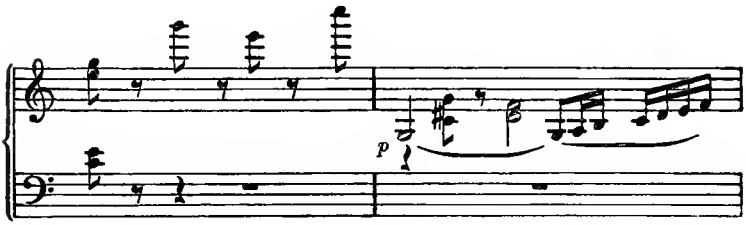
Ex. 208. *Allegro vivace.* Chief Subject of Str. Quartet in C Maj., Op. 59.

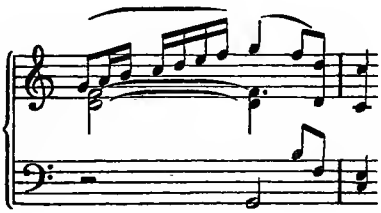
p Prelude. Short Section.


f
Prelude. p Short Section (elongated).
Additional
col' 8
pp
cresc.
f
Double Phrase.
Prelude elongated.
Subject (of a Cadence character).
c. 8.
sf
sf
Contractions (2 × 1 + 3 × 1/2).
c. 8



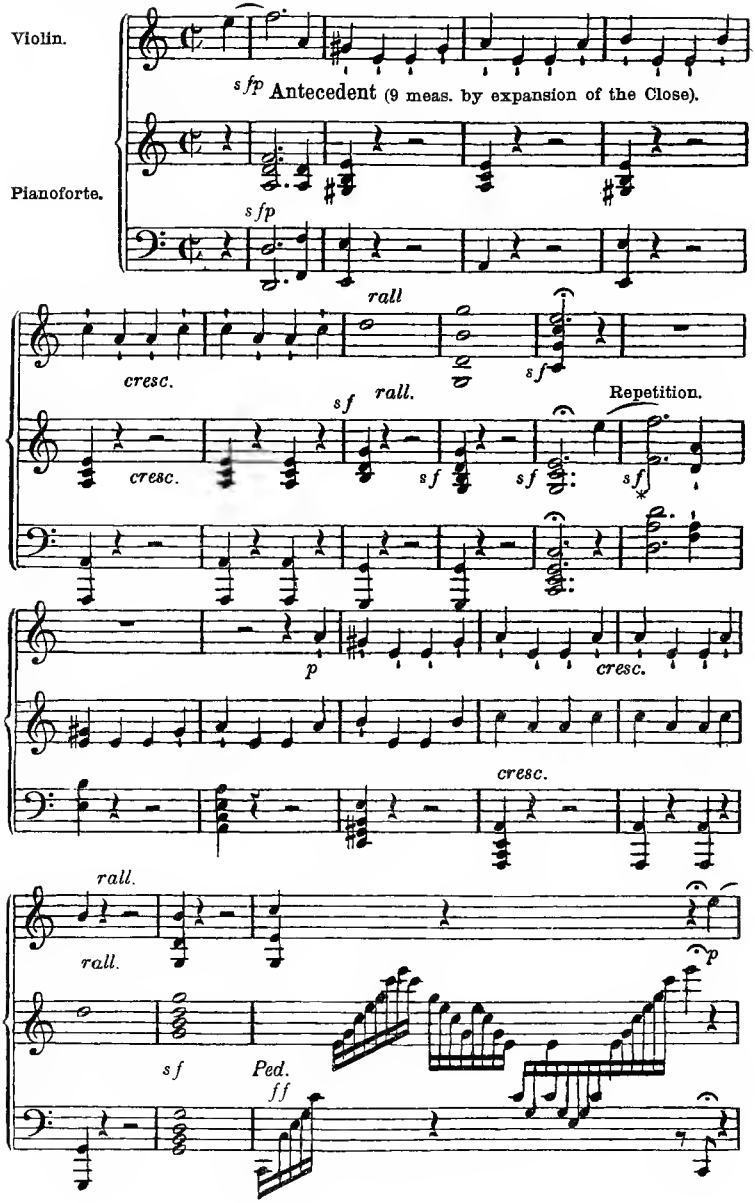


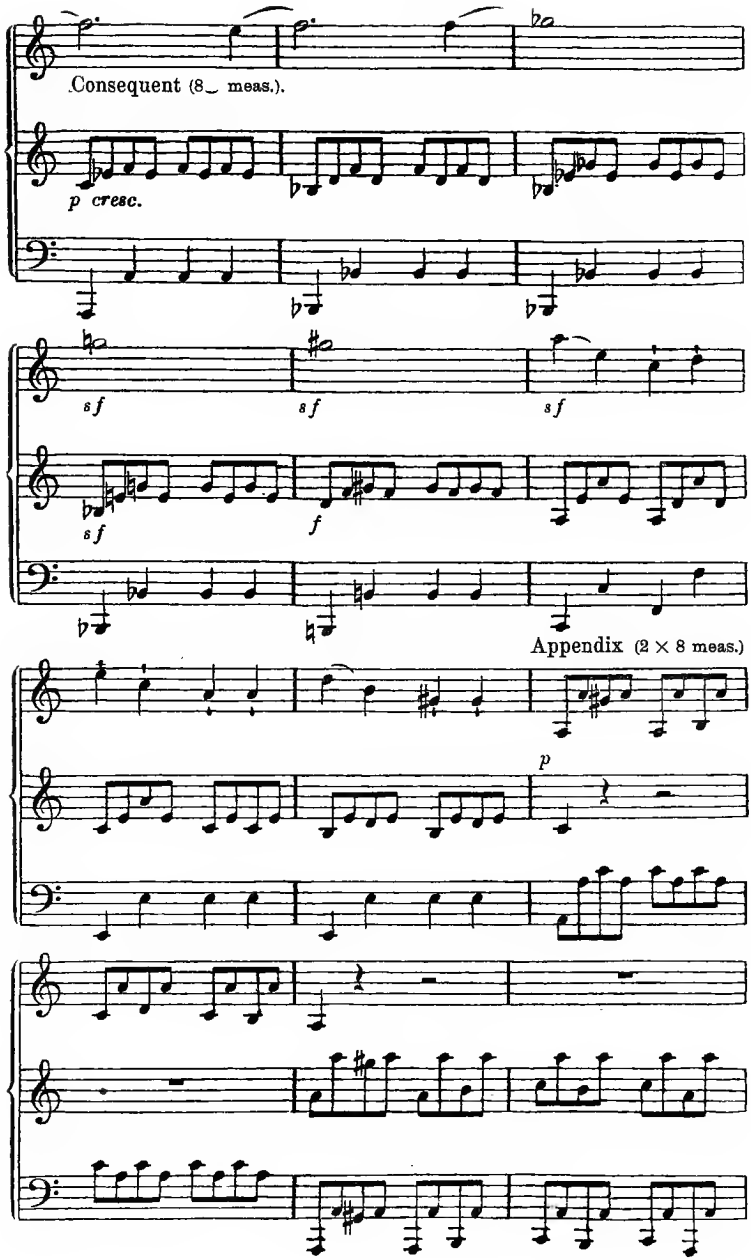


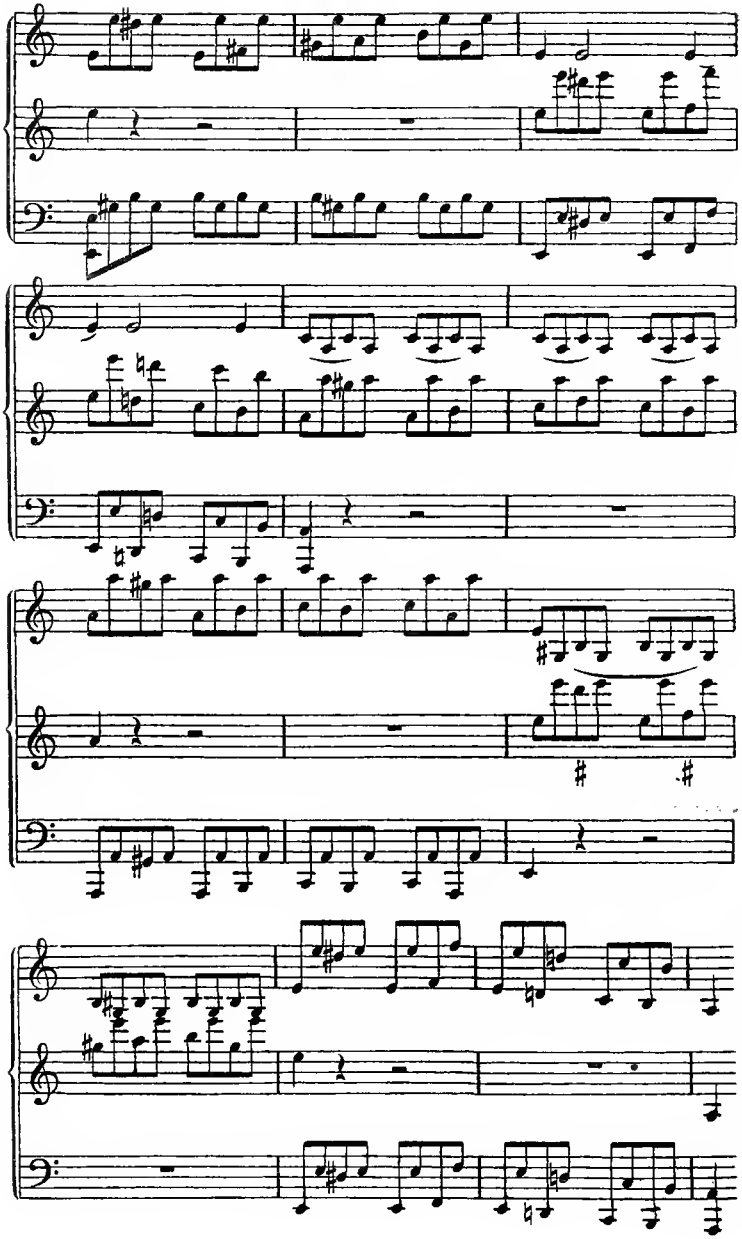


Elongation by Repetitions and Annexation.

Ex. 209. *Presto.* Chief Subject of the Kreutzer Sonata.




Consequent (8 meas.).
p cresc.
sf
sf
sf
sf
f
Appendix (2 × 8 meas.)
p


Commencement of Mediating Episode.

§ 37. THE MEDIATING EPISODE.

Notably, in the First Part of the Sonata form, the Mediating Episode is a *modulatory* one, through which the new key (of the Secondary Subject) is introduced. In Sonatas in Major, the key of the Secondary Subject is regularly that of the Dominant; in Sonatas in Minor, it is in parallel key, or in that of the Dominant in Minor. Thus in a Sonata in C Maj., the modulation must be made to G Maj; in a Sonata in C Min., to E♭ Maj. or G Min. The procedure of the modulation in its present employment is a more or less decided one.

I. With the Sonatina, we became acquainted with a procedure (p. 134), by which merely a Semi-cadence on Dom. is formed, and thereupon the Secondary Subject introduced. Though so loose a procedure is rarely to be met with in the Sonata, yet it does occur, particularly with Mozart. (Comp. Ex. 191, 192.) In this case, the Mediating Episode has the simple task of producing a Semi-cadence in the principal key.

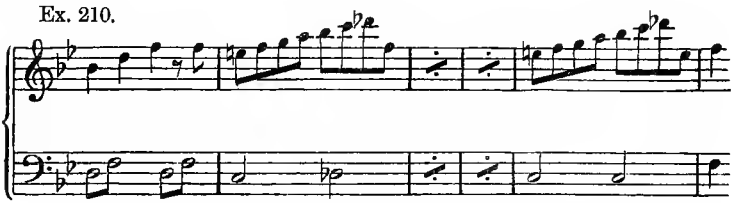
II. The modulation is more radical, when the introduction into the new key is accomplished by the Dom. 7th harmony of that key; as in the Kuhlau model Sonatina. There the entrance of the Secondary Subject is preceded by the Chord of the Dom. 7th of its key. (*E. g.*, Finale of Beethoven's C♯ Min. Sonata.) Equally as advantageous a procedure is that of introducing the new key by its own Semi-cadence. (*E. g.*, D Min. Sonata: Finale. Semi-cadence IV V with passing Chord of the Augm. 6th.)

III. The most radical procedure, however, and one most usual in Grand Sonatas, is to modulate beyond the new key, namely, to that of its Dominant. If, for example, we intend to proceed from C Maj. to G Maj., we would modulate first to D Maj., and from here *back*, as it were, to G Maj. Should our object be to digress from A Min. to E Min., we would modulate to B Maj. as the Dominant of E Min. This *Dominant of the Dominant* has been designated in the author's "Harmony" (p. 182) as *Changing Dominant*, and in the Science of Form constitutes that harmony, with which the change of key becomes

effectuated. (Comp. the author's "Partiturstudium", p. 345.) Should the Secondary Subject of Sonatas in Minor be in the parallel key (as is invariably the case with Mozart, and often so with Beethoven), then the Mediating Episode modulates to the Dom. of the parallel, which, however, it is not customary to designate as "Changing Dominant". If we intend proceeding from C Min. to E♭ Maj., we would modulate to B♭ Maj., the Dominant of the parallel key.

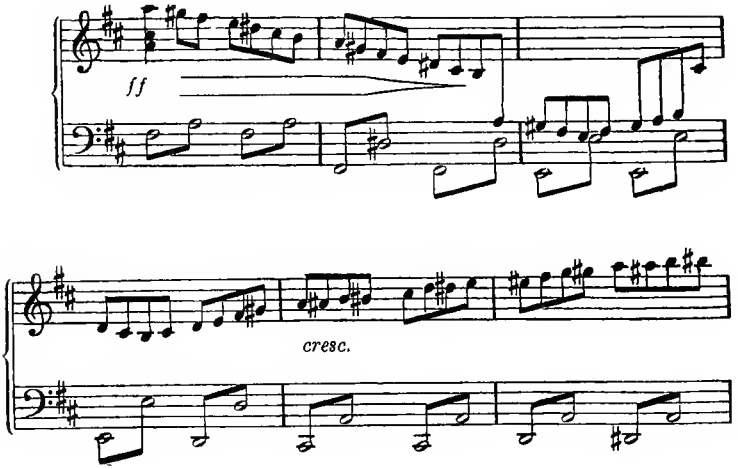
Thus, for instance, Mozart, in his G Min. Symphony, modulates to the Dom. of parallel key, prior to his establishing the Secondary Subject in B♭ Maj., even though he had already arrived at the parallel:—

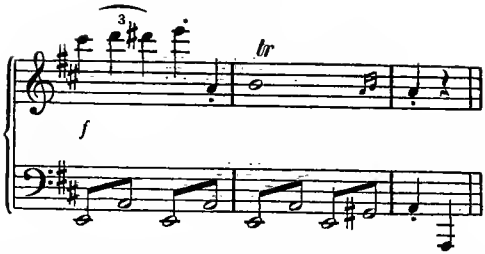
Ex. 210.



A procedure which holds the mean between the last two of those set forth here, is that by which a Full Cadence is formed in the new key; as in Beethoven's D Maj. Sonata, Op. 10:—

Ex. 211.

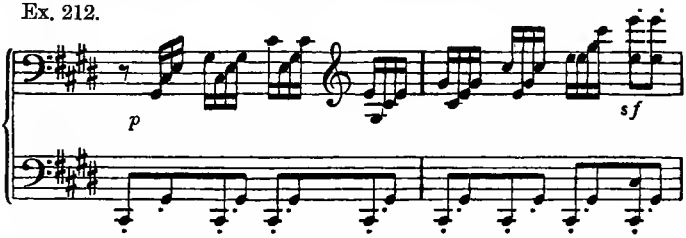




The *Mediating Episode itself*, as displayed in its present extended shape, exhibits mostly one of the following kinds of structure:—

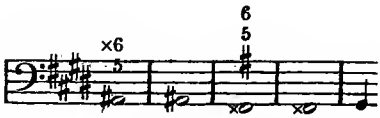
(a) Borrowed from the thematic contents of the Chief Subject, it follows the latter as a *Consequent*, or as a *Repetition*, and conducts the Motives of same into the new key; *e. g.*, "Finale" of Beethoven's C♯ Min. Sonata, where the Chief Subject terminates as an Antecedent with Appendix (Ex. 202). After the Fermata, the *Consequent* seems to begin; at least, the opening at once appears again:—

Ex. 212.



But instead of turning back to the principal key, it modulates with the principal Motive, which eventually assumes a somewhat milder character, to the key of the Dom. G♯ Min., where presently the Secondary Subject begins:—

Ex. 213.



When the Chief Subject terminates on Tonic, a *repetition* takes the place of the Consequent; so in a rather small compass, in Mozart's A Min. Sonata. Its Theme is an 8-measure Section, on the last measure of which, the repetition, and with this, the Mediating Episode, enters.

Ex. 214. Mediating Episode (issuing forth as a repetition).

(Dom. of Parallel.) Appendix. (Semi-cad. in C Min.)

simile

Secondary Subject in C Maj. follows here.

As in the Beethoven example, the modulating Consequent was *preceded* by a Cadence-formula on Dominant, so in this Mozart example, such a formula *follows* the modulation of the Mediating Episode.

In Beethoven's E♭ Maj. Sonata, Op. 31, the Chief Subject, after being repeated (§ 36, [*a*]), is followed by the Mediating Episode, with which it is connected through its principal Motive. With the second Motive, the Mediating Episode effects the prescribed modulation.

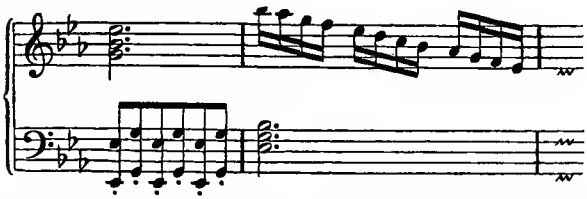
In the first movement of the *Ninth Symphony* (Choral, D Min.), the Mediating Episode, which, possessing the most lofty emotional

content, ranges as the zenith of Symphonic Art, is of a similar formal organization. In its 36th measure, it draws from both of the constituents of the Chief Subject, and in the 74th measure, is located on the Dom. of the key of the Secondary Subject, here, by exception, that of the *Sub-mediant* (B♭ Maj.), instead of parallel key.

(b) Independent.

The Mediating Episode evolves from its own Motives. This is the case in Mozart's E♭ Maj. Symphony. To the Chief Subject of the first Allegro (Ex. 199 & 200), immediately joins the Mediating Episode with this Motive:—

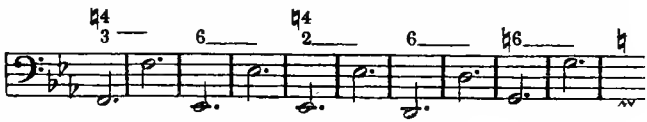
Ex. 215.



whose second measure bears thematic affinity to the demisemiquaver figure of the introductory Adagio.

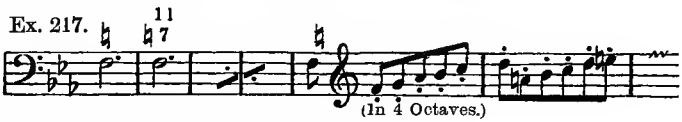
This Motive, a Bimeasure, repeats, whilst modulating, five times:—

Ex. 216.



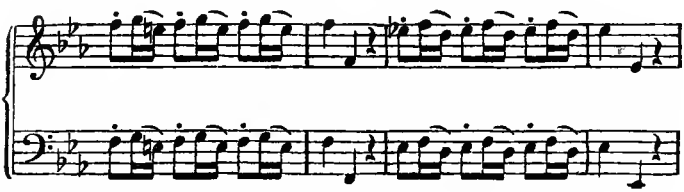
and establishes itself on Pedal-point in F Maj.:—

Ex. 217.



in order to digress with this new Motive:—

Ex. 218.



to the key of B♭ Maj., into the Secondary Subject.

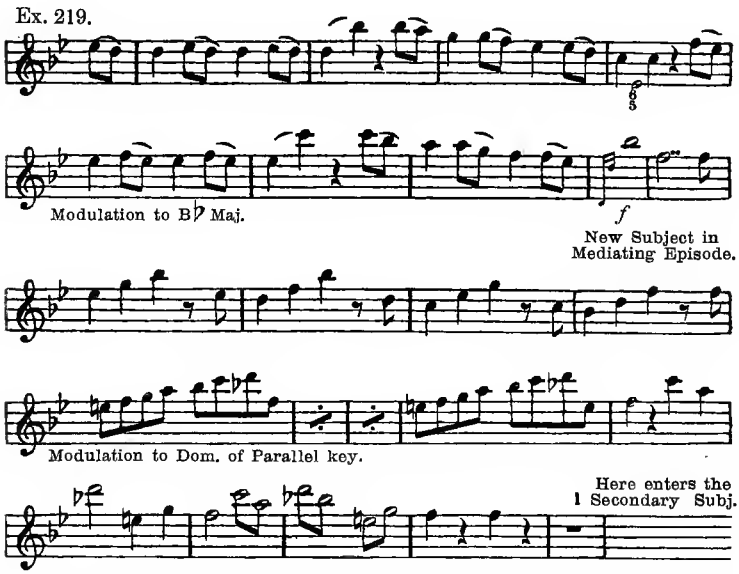
In the *Don Giovanni* Overture, the Mediating Episode takes a *perfectly independent* position between the Chief and Secondary Subjects. Beethoven examples of this order are: Finale of the C Min. Symphony, the first Allegro of the A Maj. Symphony (meas. 47 to 68) in particular; then the first movements of the *Pastoral* Symphony, the D Maj. Sonata, Op. 10, etc.

(c) Combination of kinds (a) and (b).

The Mediating Episode proceeds from the Chief Subject, but in its progress, assumes an independent structure.

In his G Min. Symphony, Mozart constructs the Chief Subject in the form of an extended Antecedent of 16 measures. To this Antecedent, joins the Mediating Episode, in the first place as a Consequent:—

Ex. 219.



Here the Mediating Episode is to be seen commencing as a Consequent, and then proceeding to an independent formation prior to its conducting to the Secondary Subject. A peculiarity is, that this new episode is already situated in the key of the Secondary Subject, and yet modulates anew to that key. We may notice this kind of modulation in Mozart's C Min. Sonata (comp. Ex. 35), in

which the Mediating Episode proceeds from the Chief Subject, appearing to produce a repetition of the latter, but with a single stroke, digresses to E♭ Maj., there, sets up a new episode, and conducts it to the Dominant. Beethoven proceeds similarly in his E♭ Maj. Sonata, Op. 7, but, as in Ex. 211, he concludes the Mediating Episode not on the Dominant, but on the Tonic of the Secondary Subject, B♭ Maj.

Twenty-Sixth Exercise.

In accordance with the kinds of construction here set forth, form to the Chief Subjects composed for the preceding Exercise, Mediating Episodes that introduce the key of the Secondary Subject, in the manner of II and III of the ways of procedure shown on page 155.

The Mediating Episode should urge onward, and conduct to a new goal. Therefore it should never be overcharged with Thematic Work, a fault common to many of the latest composers.

§ 38. THE SECONDARY SUBJECT.

The Secondary Subject generally stands in the most striking contrast to the Chief Subject. It is inclined to be of a *cantabile* character; especially so, when the Chief Subject was composed of very elaborate figuration. Otherwise, its structure exhibits equally as great a variety as the Chief Subject; indeed, it often possesses a greater wealth of Motives, and contains the most important modulation of the First Part.

As a rule, the extension of the Secondary Subject is somewhat greater than that of the Chief Subject *without* the Mediating Episode; but decidedly less than that of the Chief Subject *with* the Mediating Episode. Below we present *two Secondary Subjects* that may serve as samples of construction.

The first Secondary Subjects which the student writes should terminate firmly in their respective keys. To be sure, there are master-works in numbers, in which the Secondary Subject leads immediately into the Conclusion; as in the first movements of the C Min. and A Maj. Symphonies. Cases, however, in which the final measure of the Secondary Subject concurs with the initial one of the Conclusion, as in the Finale of the C Min. Symphony, are not classed under the head of those, but are regarded as regular.

The key of the Secondary Subject (§ 37)
of a Major Sonata is that of the Dominant;
,, ,, Minor Sonata, that of the Parallel, or Dom. in Minor.

In accordance with the preceding, the student should examine the structure of the Secondary Subjects of the best known and most accessible Symphonies, Sonatas, String Quartets of Beethoven, those of the last three Symphonies of Mozart (G Min., E♭ Maj., C Maj.), and other Sonata-form (first) movements by these masters and by Haydn; and determine their proportion to the Chief Subject.

Ex. 220. *Allegro.* BEETHOVEN.
Secondary Subject (G♯ Min.) *Finale of Sonata in C♯ Min.*

Motive. Contraction.

Allegro. MOZART.
Secondary Subject (E♭ Maj.). *First movement of Sonata in C Min.*

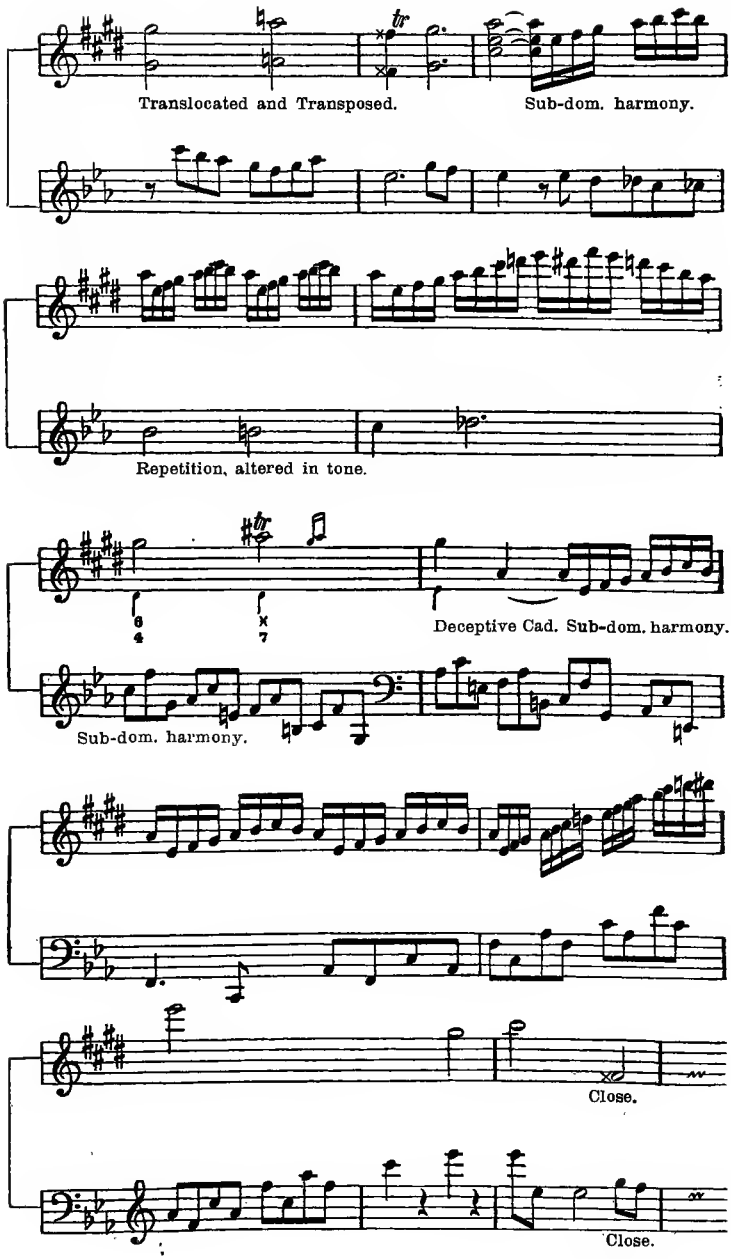
Motive. Free Contrary
Tonic to Dominant.

Repetition, enhanced in tone and figuration.

Motion. Repetition: (Dominant to -

New Motive.
(Deceptive Cad.)

- Tonic.) New Motive.


Translocated and Transposed.
Sub-dom. harmony.
Repetition, altered in tone.
Deceptive Cad. Sub-dom. harmony.
Sub-dom. harmony.
Close.
Close.

One sees, that also in the present instance, both of the great masters do not adhere to the Motives of the first few measures, but forsake these after a single repetition, in order to pass over to new ones. The Subjects themselves, however, are perfectly closed.

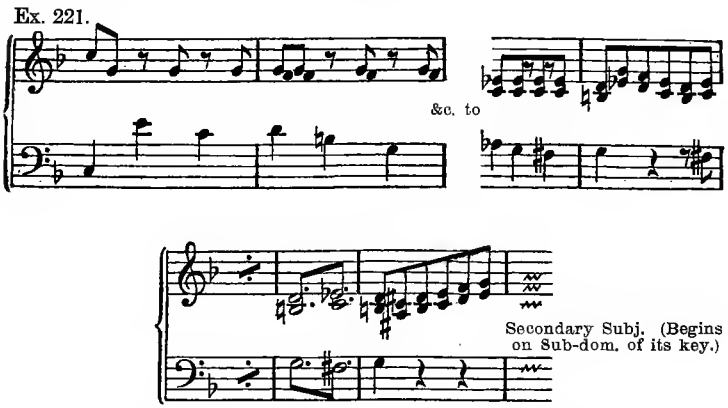
Twenty-Seventh Exercise.

Compose Secondary Subjects to previous work.

With this, as with past Exercises, as much as possible of appropriate work previously executed is to be employed — not for the purpose of sparing the labor of exerting the fancy, but because of the fact, that here we have not to deal with the inventive power, but with form-construction. Not genius, but taste is the present object of cultivation.

An example, in which a Mediating Episode (with new Motives) is intercalated between the Secondary Subject (a 16-measure Period) and the succeeding Conclusion, is to be seen in Mozart's F Maj. Sonata, whose Chief Subject was shown at Ex. 201. Thus:—

Ex. 221.



Of still greater importance is the Mediating Episode in the *Kreutzer Sonata*, which is intercalated between the Secondary Subject in E Maj. and the Conclusion in E Min., and which once more executes the entire modulation. In the first case, it would be reasonable to apprehend the new Mediating Episode as a thoroughly peculiar Antecedent to the Conclusion. The apprehension of such

like Consequent to the Secondary Subject, in the second case, is made doubtful, since the new Mediating Episode is based on the Motives of the Chief Subject.

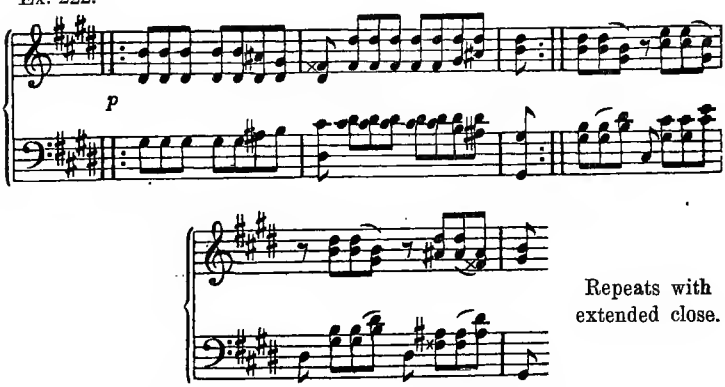
§ 39. THE CONCLUSION.

From an aesthetic point of view, the Conclusion generally approaches in character the Chief Subject, especially when the latter was in spirited figuration. Its extension is usually such as about establishes the equipoise (§ 30) of a bipartition of the Part in which it is situated.

Technically, it has upon the whole the character of an extended Cadence-formula on a Melodic Motive. Conclusions that repeat, as well as compound ones, are to be met with.

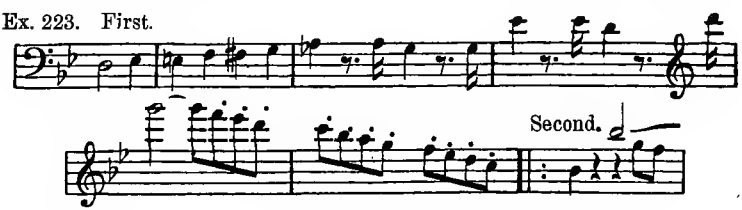
Perfect in point of lucidness, is the Conclusion of Beethoven's C♯ Min. Sonata, last movement. It joins immediately to the Secondary Subject, and is repeated in climax; thus:—

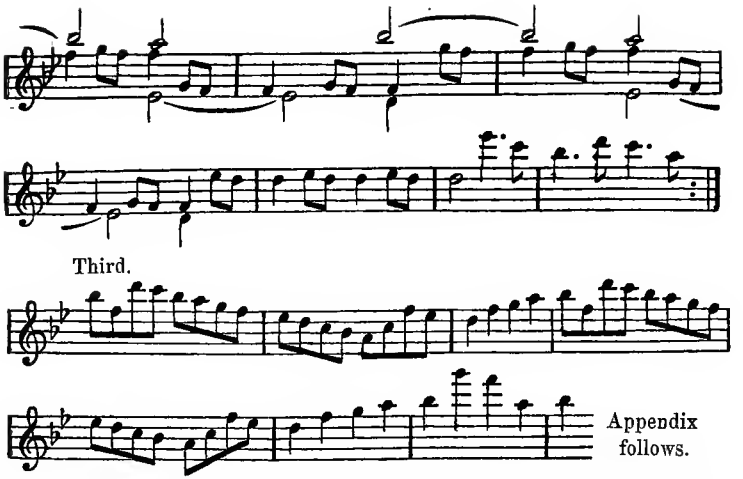
Ex. 222.



The Conclusion of Mozart's G Min. Symphony is composed of three Sections:—

Ex. 223. First.

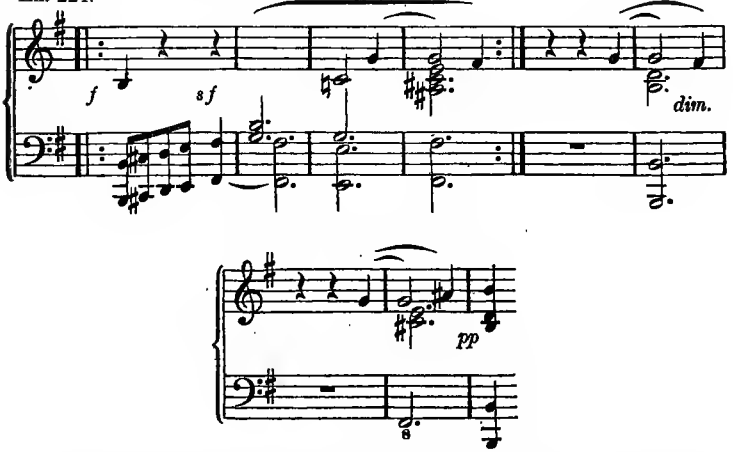




On account of its thematic affinity (contrary motion), the first of these might be considered a part of the Secondary Subject.

Occasionally the Conclusion appears as a mere Appendix to the Secondary Subject. This is the case in Beethoven's E Min. Sonata, Op. 90, (comp. Ex. 203, § 36). Thus:—

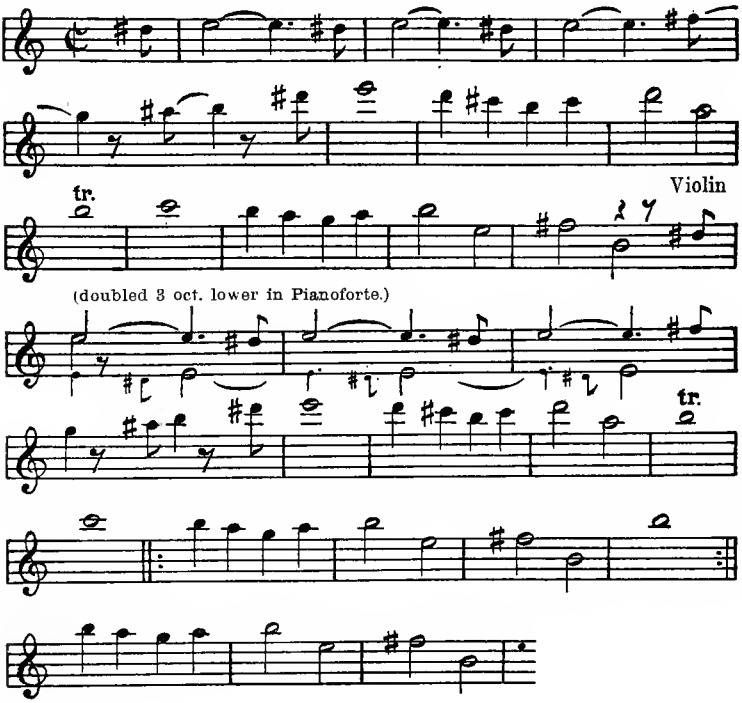
Ex. 224.



Sometimes the Theme of the Conclusion is decidedly independent, particularly when the Secondary Subject possessed but a slight degree of independence. Thus the Overture to "Freischütz" contains the

celebrated Aria of Agatha (comp. Ex. 176) in its Conclusion. Also the afore-mentioned Conclusion of the Kreutzer Sonata is an important and independent Theme.

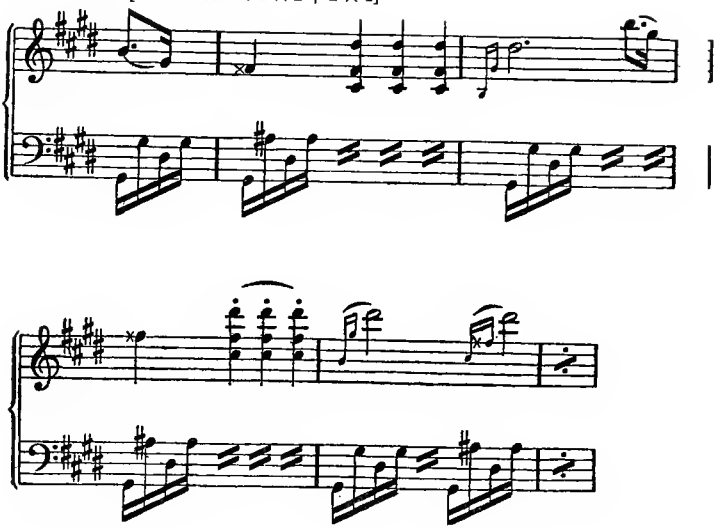
Ex. 225. Kreutzer Sonata. Conclusion of the first Allegro.
Presto. Pianoforte (in octaves.)



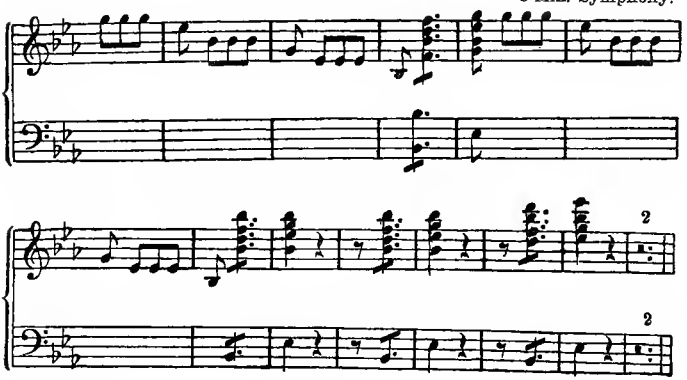
§ 40. THE APPENDIX.

The Appendix, familiar to us, through our acquaintance with the Sonatina, as the fifth form-member, is in the Sonata form also confined to but a few chords. Albeit there are instances, in which it attains greater dimensions, comprising even several short episodes. Exemplary in respect to lucid partition of its divisions and the normal structure of same, is the "Finale" of Beethoven's C♯ Min. Sonata, where, to the Conclusion, presented at Ex. 222, joins, dying away as it were, the following episode as an Appendix:—

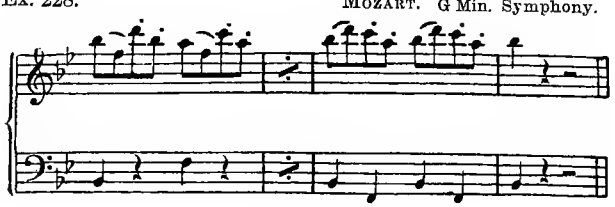
Ex. 226. [Construction: 2 × 2 + 2 × 1]



Ex. 227. BEETHOVEN. C Min. Symphony.

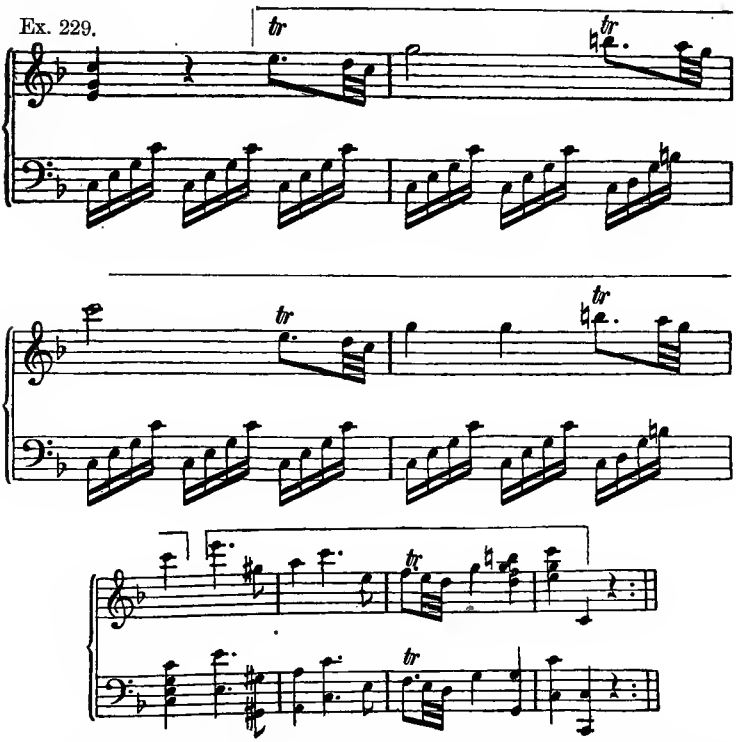


Ex. 228. MOZART. G Min. Symphony.



An example of the Appendix consisting of two distinct parts is furnished by the F Maj. Sonata of Mozart (comp. Ex. 201). Thus: —

Ex. 229.



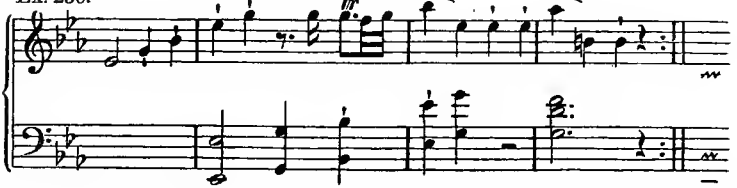
Only two chords constitute this member in Beethoven's E Min. Sonata, Op. 90. These are joined to Ex. 224. It is of rare occurrence that the Appendix is totally wanting.

§ 41. THE RETURN.

From our acquaintance with the Sonatina (comp. Ex. 177), we became aware that there is a connecting member, joined mediately or immediately to the close of the First Part, for the purpose of leading, as the case may be, either to the Repetition, or to the Continuation. The need of such a member is conditioned by the relation of the Close to the Recurrence, and, again, to the continuation into the Second Part.

Mozart, in his C Min. Sonata, employs for both purposes, the following figure which is drawn from the Chief Subject:—

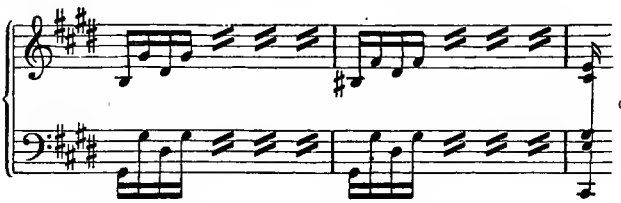
Ex. 230.



This is followed the first time by the Repetition, the second time by Development.

To the Appendix (Ex. 226) in the Finale of his C♯ Min. Sonata, Beethoven adds the following Return:—

Ex. 231.

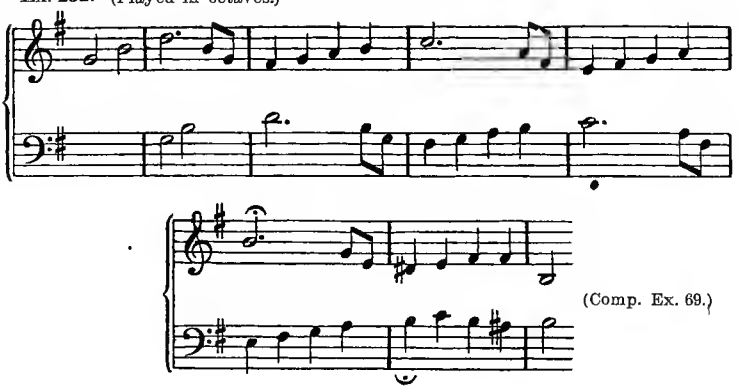


Repetition commences here.

This manner of forming the Return from Motives of the Chief Subject, is of very frequent, indeed, almost regular, occurrence with Beethoven and his followers.

Mozart, in his E Min. Sonata for Piano and Violin, even employs as a Return, a Canon based upon the Chief Subject:—

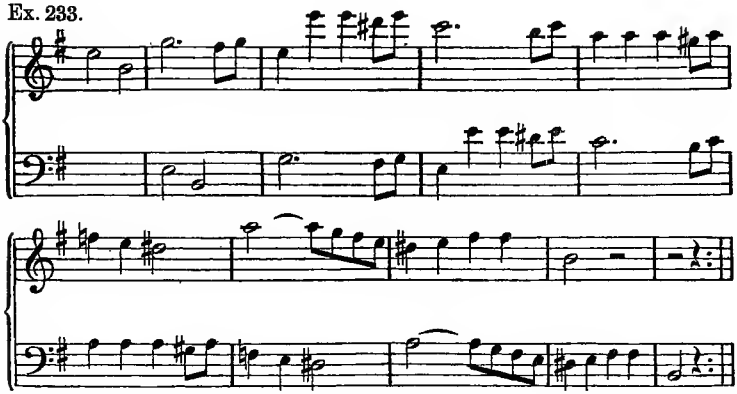
Ex. 232. (Played in octaves.)



(Comp. Ex. 69.)

which, in the Third Part, recurs in the principal key in the following shape:—

Ex. 233.



Twenty-Eighth Exercise.

Complete the First Parts of Sonatas previously written, by adding the Conclusion and Appendix, and, where required, a Return to the Repetition.

Through the Exercises in the present division of this work, the young composer has come in possession of several First Parts of the Sonata Form. We shall now turn our attention to the easy task of constructing the Third Part, the so called Restatement.

THE THIRD PART OF THE SONATA FORM
OR
THE RESTATEMENT.

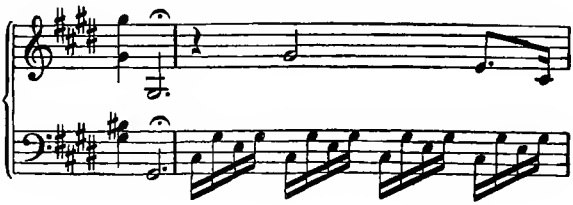
§ 42.

The Third Part is produced from the First, through the avoidance of the modulation. The process of its construction is precisely like that of the Sonatina. On the whole, its divisions retain their original dimensions, though contractions and elongations are by no means inadmissible.

Owing to the omission of the modulation, the Mediating Episode, between the Chief and Secondary Subjects, really becomes

dispensable, and in fact there are examples, in which it is altogether omitted in the Restatement. Again here is to be quoted the excellent C♯ Min. Sonata, in which the Chief Subject in the Third Part, just as in the First, closes on a Semi-cadence with Pedal-point and Fermata, and thereupon — the Mediating Episode being omitted — immediately enters the Secondary Subject:—

Ex. 234.



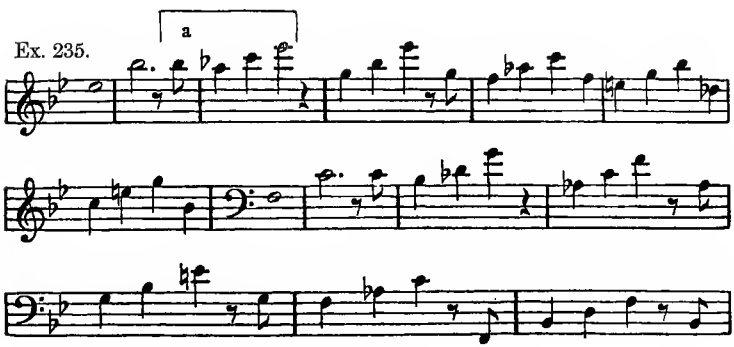
All the rest, from here on, pursues the regular course.

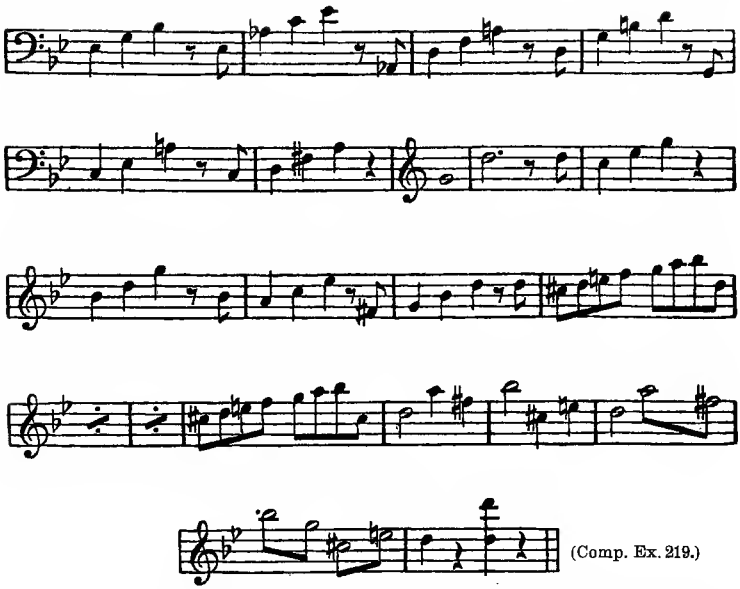
Also in the D Min. Sonata, Op. 31, the broad and firmly closed Mediating Episode of the First Part is entirely omitted in the Third Part. However, it was already repeated in its entirety in the Development (II Part), or rather, *as* the Development.

As a rule, though, the Mediating Episode is retained by the masters of the Sonata form, frequently being made to surrender its station for Thematic Work, and is not seldom elongated.

In his later works, Mozart employs this Member preferably in the manner just described. Thus in his G Min. Symphony, where the characteristic Motive [a] of the Mediating Episode:—

Ex. 235.

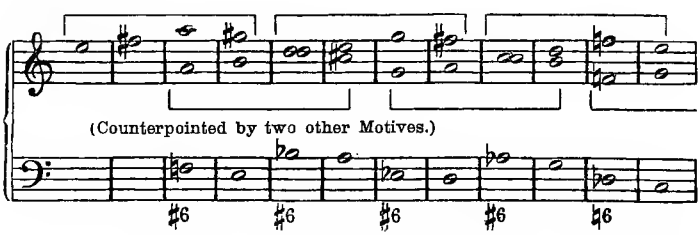




(Comp. Ex. 219.)

undergoes an interesting development in point of harmony and counterpoint, and, compared with the First Part, is elongated 21 measures. In the celebrated "Finale" of the great C Maj. (Jupiter) Symphony, worked-up in Fugue in quadruple counterpoint*, the member in point is utilized for equally as interestiug a Stretto through the Circle of 4ths; thus:—

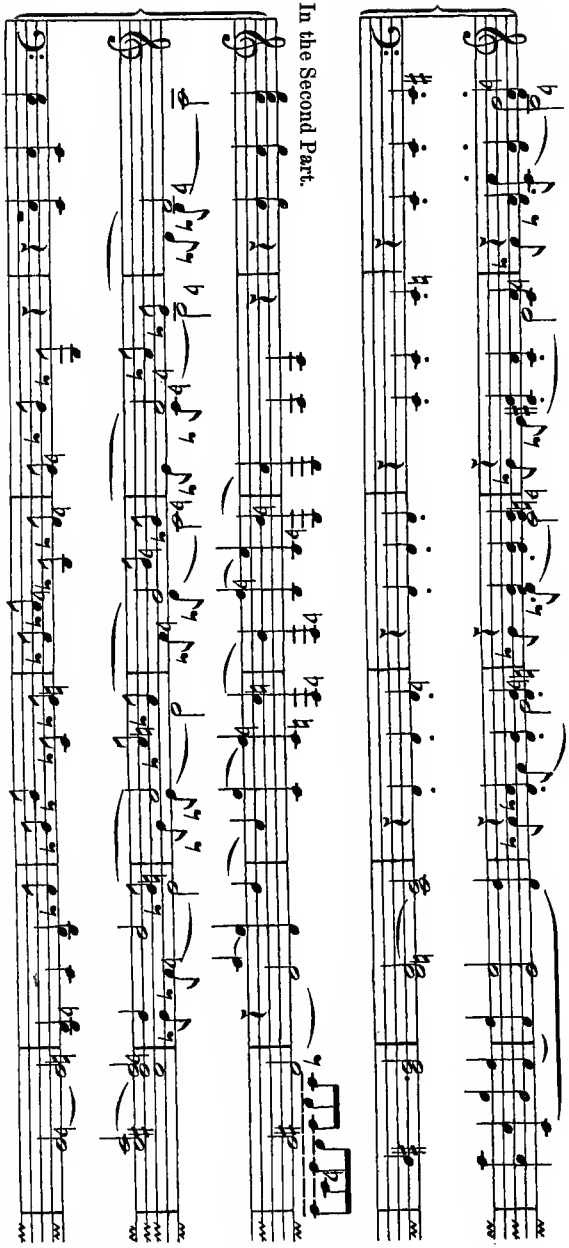
Ex. 236.



In the first movement of the same Symphony, Mozart inserts a Mediating Episode, likewise of modulatory importance, which, though no longer than in the First Part, is nevertheless more elaborate in its harmonic and contrapuntal bearings. Below are presented both episodes for comparison.

* Comp the author's "Counterpoint and Fugue in the Free Style".

Ex. 237.



This procedure is also here commended to the young composer. Ratain the Mediating Episode, but elaborate it in an appropriate manner.

Twenty-Ninth Exercise.

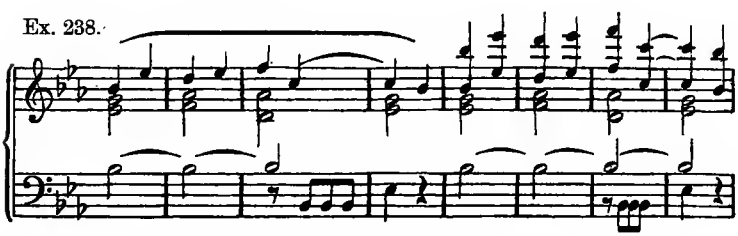
Write the Third Part to each one of the previously composed Sonatas.

§ 43. MODULATORY LICENSE.

In *Sonatinas in Minor keys*, whose Secondary Subject together with the succeeding Conclusion and Appendix *oppose* the transposition into Minor, the **Tonic key in Major** is employed instead.

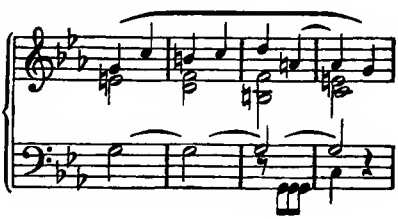
Besides in numerous compositions by Haydn, this modulatory license is to be found, and, indeed, quite significant, in Beethoven's *C Min. Symphony*. There the Secondary Subject:—

Ex. 238.



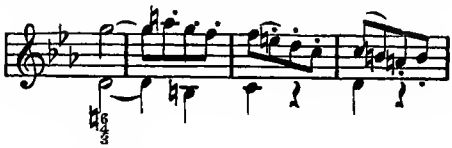
does not admit of being transposed into Minor, in which mode its character would be sacrificed entirely. For this reason, it appears in the Tonic key in Major: C Maj.:—

Ex. 239.



in which also the succeeding Conclusion takes place; whose triumphant ardor likewise opposes the transposition into Minor. Thus:—

Ex. 240.



That, notwithstanding, this movement concludes in Minor mode, besides the means through which it is accomplished, will be reserved for later discussion. (See § 47.)

In accordance with the foregoing, change several movements sketchwise.

§ 44. MODIFICATION OF THE SINGLE MEMBERS IN THE THIRD PART.

I. Of the Chief Subject.

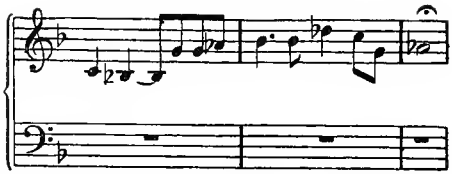
In his D Min. Sonata, Beethoven curtails the Chief Subject of the greater part of its figurate contents, whilst he lengthens it by two Largo Recitatives:—

Ex. 241. *Largo.*

Allegro.

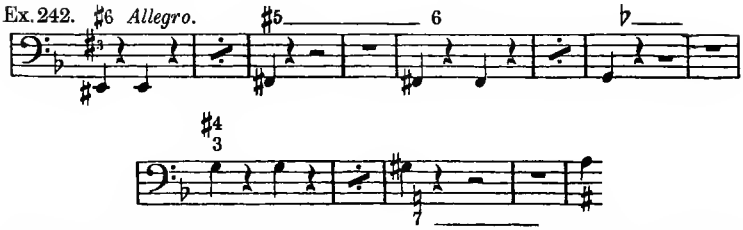
Adagio. *Largo.*

cresc. *sf* *pp* *p*



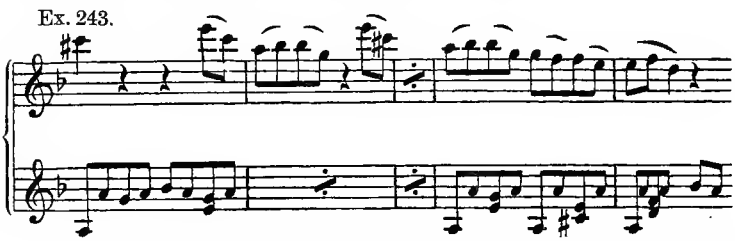
Hereupon, with these few modulatory measures:—

Ex. 242.



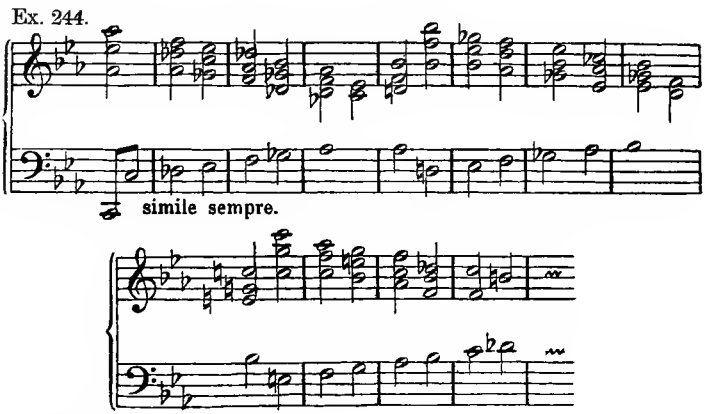
he digressess, omitting the Mediating Episode (§ 42), to the Secondary Subject, which here enters in D Min.:—

Ex. 243.



In the Sonate Pathétique, he forms from the second part of the Chief Subject a modulatory episode:—

Ex. 244.



which here occupies the position that the Mediating Episode did in the First Part.

The ability to make such alterations depends upon the proper discernment of the given conditions in a particular case, and upon a surety in the mastery of form, which the young composer is now on the road to acquire.

II. The Mediating Episode

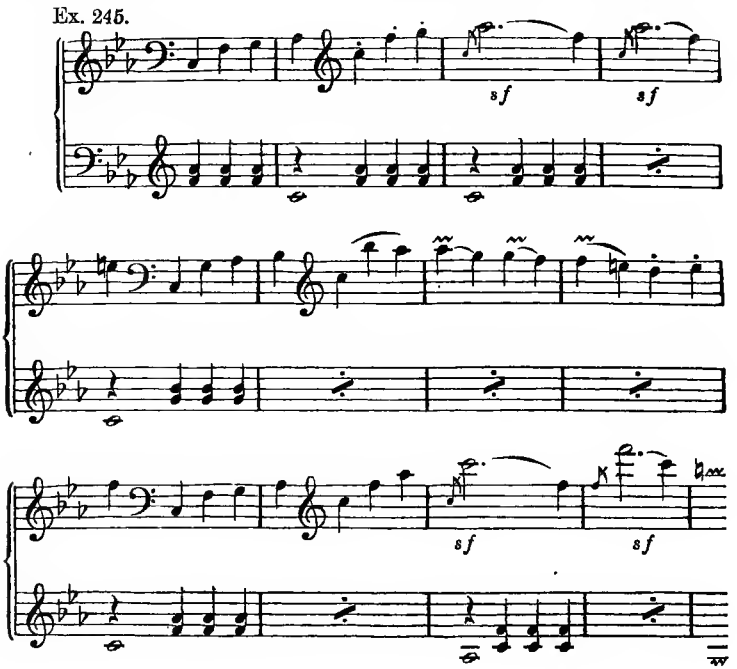
is sometimes merely transposed, in order to remain unaltered.

This is the case, for instance, in Mozart's E♭ Maj. Symphony, where, in order that the unaltered Mediating Episode may, in the Third Part, terminate on Tonic, the Chief Subject is conducted to the Sub-dominant for the sake of the termination. ("Tonic to Dominant" is equivalent to "Sub-dominant to Tonic".)

III. The Secondary Subject

of the Sonate Pathétique enters in the *key of Sub-dominant*, and, only just in the thirteenth measure digresses to the Tonic key; thus:—

Ex. 245.



Attention is called to the fact, that, in the *First* Part, this Subject enters in the Minor mode, instead of Major, of the parallel key, and only concludes in Major.

THE SECOND PART OF THE SONATA FORM.

OR

THE DEVELOPMENT.

§ 45.

The Development in the Grand Sonata should be occupied exclusively, or very nearly so, with the Themes and Motives of the First Part. Wherever this is not the case, the significance of the Sonata Form is detrimentally affected, albeit the value of the art-work as such (*i. e.* aesthetically) remains uninfluenced. At any rate, its emotional content is either not equal to the form of the Grand Sonata, or, as with the Eroica Symphony, it overtops it.

In the master-works of Mozart and Haydn, the Development is generally much shorter than the other two Parts, being about half as long. With Beethoven, it attains the length of the other parts; in the Eroica Symphony, it is even longer. This is due to the fact, that Beethoven's genius found its greatest auxiliary source in **Thematic Work**, whereas the first named masters rather considered as their task the juxtaposition of the Themes.

§ 46. THEMATIC WORK.

By the term *Thematic Work*, is comprehended every form of evolution which a Theme or part of same can possibly undergo, whether through the agency of the harmonic art, figuration, variation, counterpoint, or instrumentation; each one of these terms being taken in its most comprehensive sense. Thus, any manner of organization, that can be evolved from a Theme, is embraced in the term Thematic Work.

In the works of the *classical* masters of instrumental music, which almost exclusively engage our attention here, the province of Counterpoint in Thematic Work is limited, as a rule, to Imita-

tion. It is only *exceptional*, and when there is a special object in view, that it extends over the forms of Fugue and Canon.*

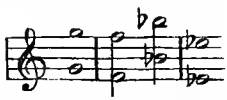
In this sense, Mozart, in his Overture to "Die Zauberflöte", and Beethoven, in his Overture to "Weihe des Hauses" touch the form of Fugue. The Canon is employed in the Sonata in C Min. for Violin and Pianoforte by Beethoven. The Finale of Mozart's Jupiter (C Min.) Symphony even is based on quadruple (and, indeed, if an accessory Theme be counted in, quintuple) counterpoint. Short Canons, to be found in Beethoven's Symphonies and other instrumental works, have been exhibited in the author's "Free Style" (§§ 21, 31). Yet these are only exceptions in proportion to the vast majority of works — exceptions, which go to show how far Thematic Work *can* advance, when demanded of it, and to what extent the composer must be equipped, in order to be prepared for all events.

In the Operas and Musical Dramas of Wagner, Thematic Work has been established upon an entirely *new*, *a poetico-musical*, basis and form of elaboration, in the so called *Leading-motive Style*, the magnificent technic of which will neither be incomprehensible, nor unattainable to any one that has thus far pursued this course in composition.

In the Development of the Sonata form, Thematic Work must proceed systematically, but not arbitrarily, skipping from one thought to another.

The chief difficulty with the Development lies in the fact, that, in its modulation, it generally commences with the same harmony, as the one with which it should conclude, *i. e.*, the Dominant. In order to remove this difficulty, and gain space for the modulation, the masters occasionally open the Development with a modulation to a distant key. In the first movement of his Jupiter Symphony, Mozart briefly modulates to E♭ Maj., and *unisono*, at that; thus:—

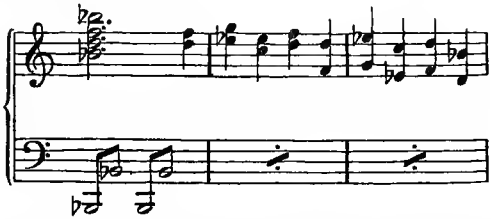
Ex. 246.



* In the finale of Beethoven's A Maj. Sonata, Op. 101, the Development takes the form of a *Fugue*, whose Subject is based on the Chief Subject. In the B flat Maj. Sonata, Op. 106, the Development of the first movement begins with a Canon, which later proceeds with added 3rds. Comp. Ex. 85.

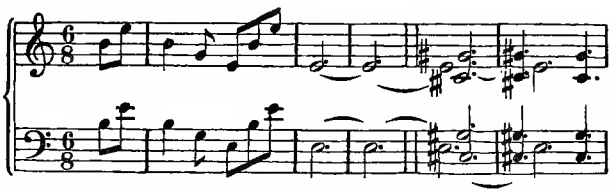
In his D Maj. Sonata, Op. 10, Beethoven opens the Development in B♭ Maj.:—

Ex. 247.



In Mendelssohn's A Min. Symphony, indisputably the most important work of that species which the after-Beethoven period has produced, the introduction to the Second Part is quite unique. Namely, the Tonic of E Min., in which key the First Part closes, is retained, and against this the Horns sound the *perfect 5th* C♯—G♯ in two octaves: a digression which seems never to lose its power of novelty; thus:—

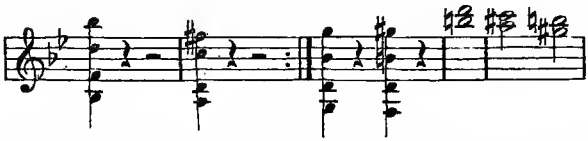
Ex. 248.



Were this *E* the Tonic of E *Maj.*, the entrance of C♯ Min. would be commonplace and ineffective.

In Mozart's G Min. Symphony, in which the relation of Dominant is not present, the modulation, also with but a few chords, proceeds from B♭ Maj. (parallel key) to F♯ Min.:—

Ex. 249.



The *cardinal laws* governing the Development are: no Motive should be taken up, unless it undergoes some form of evolution; nor should a Motive be forsaken until it has been effectively worked up. After it has once been quitted, though, it should not be taken up anew, save when it may be set off with augmented effect by proper contrasting, or by a climax.

The modulation should be systematically conducted; there should be no disordered wavering to and fro; in particular the Dominant of the principal key should be avoided before the end of the Development has been reached. The termination of the Development is more adaptable than any other place for bearing a Pedal-point on Dominant.

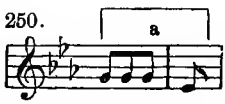
In the contexture of the Development, fixed forms should reign supreme, as is the case in the other Parts, only that here the short forms prevail, and are not carried out on a Tonic basis, but in a modulatory manner. Here is where modulations may be freely resorted to.

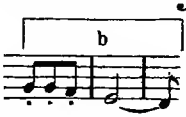
Sequence-like iterations of short divisions are very apt to appear impotent, pedantic and old-fashioned. But, naturally, this is not always the case, for it just depends upon the character of the sequence.*

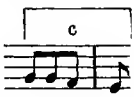
On the other hand, the repetition of greater divisions, especially skillfully formed ones, in a different key, and perhaps, also, with slight alterations, might be of material advantage to the Development, in that the clearness of its form may thereby be augmented. Such like repetitions are to be found in the greater Symphonies by Beethoven, particularly in the first movement of the *ninth.*

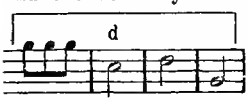
There is not a Symphonic movement which puts forth the moments of the Sonata form in a more succinct and, at the same time, forcible manner than the C Min. Symphony. Of the Motives of the First Part, the following ones are employed in the Development:—

Ex. 250.

The principal Motive: 

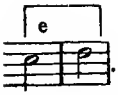
; the thematically related Motive: 

; the first half of same: 

and the contrary motion of it; the expansion of the principal Motive: 

; the second and third measures of the latter:

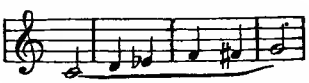
* In Wagner's works, are to be found harmonic sequences that are surely the opposite of dry and pedantic.



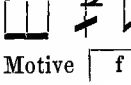
. Besides these, Beethoven forms a contraction of the principal Motive:

The Development proceeds with the foregoing, in the following order:—

Motive [a] constitutes the Introduction, 4 measures, and a Double Section in F Min., 8 meas.; Motive [b] twice in succession, 4 meas.; Motive [c] modulates in 4 meas. from F Min. to the Dom. of C Min., with this counterpoint:—

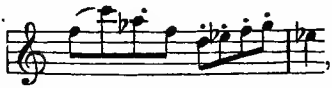
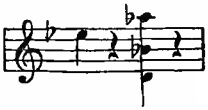
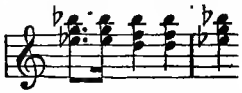


Up to the present juncture, the Antecedent of the Chief Subject has been conducted to F Min.; but the second division of same, to the Dom. of C Min. Second division repeats, proceeding from C Min. to Dom. of G Min., 8 measures. Motives [b] and [c] as before. Second division again repeats, but from G Min. Tonic to Secondary Triad II, 8 meas., Motives [b] and [c]. The last 4 measures are repeated twice; the second time, curtailed 1 measure = 7 measures, Motive [c].

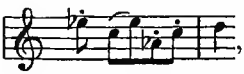
Thus far a total of	43 meas.
Motive [a] twice in elongation  ; once simple; twice in contraction: Motive [f], rests, three times	11 ,,
Motive [d] alternately with Motive [f], repeated	16 ,,
,, [e] (introduced by [d])	33 ,,
,, [d] (elongated one measure)	5 ,,
,, [e], taken merely as the alternation of two minims	8 ,,
,, [a], 8 times; leads immediately to the Introduction, and with it, into the Restatement . . . . . , . . .	8 ,,

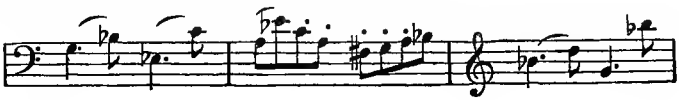
In the 1st movement of his Symphony in C Maj., Mozart opens the Development with the modulation, in unison, to the key of *E♭ Maj.*, shown at Ex. 246, and repeats the Conclusion in this key.

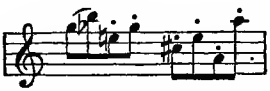
Ex. 251.

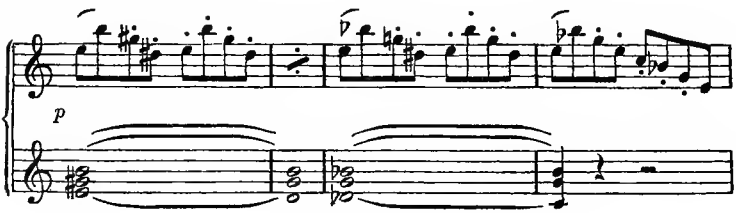
To the last Motive of same:  , he joins a modulation, by transferring the Motive from Flutes and Bassoon to the Violins; thereupon proceeding to G Min. with these contrasting rhythms:  and 

in the alternation of both divisions of the Violins with Viola and Double Basses.

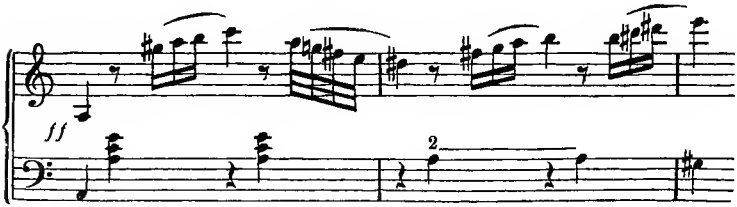
Now he forms a free two-part canon between Violins and Double Bass with Viola, based on the first half of the Motive, with this transient modification of same:  , closes this also in G Min., and on its final measure, introduces the Motive of the Conclusion in its original shape:—



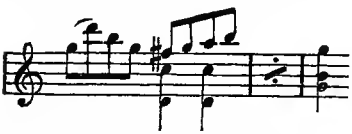
 , adding hereto the imitation of the last measure, and constituting therewith a Semi-cadence formula on the Dom. of A Min. This Dom. of A Min. changes into the Dom. of F Maj. by means of the progression of the lower parts, thus:—



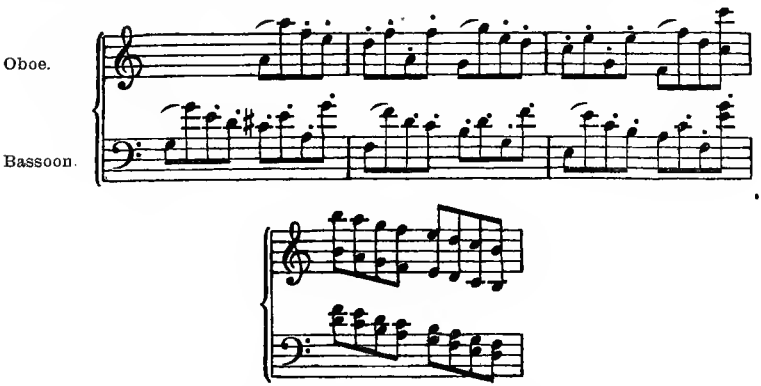
Heretofore, the Development was engaged exclusively with the Conclusion of the First Part, principally with the last Motive of same. Now the Chief Subject takes part, entering in F Maj. together with the counterpoint it had in the First Part. It modulates to A Min., and there, forms with its first Motive an episode of forcible syncopation of the Full Orchestra against the Violins:—



which is of 10 measures length, and closes in G Maj. Thereupon, repetition of its termination, *p*, and Motive of the Conclusion:—



Now, 6 measures of Pedal-point on G, as Dom. of the principal key; being composed of the same Motive of the Conclusion; and then through a short canon:—



the Restatement is reached. In this Development, one particular Motive of the Conclusion predominates throughout. It produces the first modulatory strain, as well as the close, and twice draws in its course the measure that originally preceded. Between those two limits, lies the elaboration of the Chief Subject, principally of the

first Motive of same. The modulation reaches on the one side to E♭ Maj., F Min.; on the other side, A Min., E Maj.: thus moving through 7 to 8 places of the Circle of 5ths.

As a supplement to this subject of our treatise, the author's "Partiturstudium", pages 265 to 273, is commended for study.

Thirtieth Exercise.

Write Developments to previous work; first, in accordance with the two models here given; then after a self-devised, but well considered, plan.

THE FOURTH PART OF THE SONATA FORM
OR
THE BEETHOVEN ANNEX.

§ 47.

The extension of the Close in the Restatement has been previously made mention of. One of this kind may be seen in the first movement of Mozart's G Min. Symphony, between the Conclusion and Appendix; in his C Min. Sonata; in his second E Min. Sonata for Pianoforte and Violin; and in his Quintet in G Min., as an Annex. The Cadenza of the Concerto, which is frequently very diffuse, and is generally left to the skill of the virtuoso, constitutes an extension of the close, being commonly situated between Conclusion and Appendix.

The extension which Beethoven has supplied as an Annex between Conclusion and Appendix, in the first movement of his C Maj. Sonata, Op. 2; in his Op. 53; and in the Finale of his C♯ Min. Sonata; is allied to the Cadenza of the Pianoforte Concerto.

Extensions of the kind first cited are to be found in the Sonata form movements of Beethoven, increasing in dimensions with their chronological order. Thus in his Op. 7, E♭ Maj.; Op. 10, No. 3, D Maj.; Op. 31, No. 1, G Maj.; Op. 31, No. 2, D Min., Finale; Op. 57, F Min.; Op. 101, A Maj., Finale; besides many others. They contain Thematic Work of a Cadence character on previous

Motives. An exceptional case is in the Finale of the F Min. Sonata, Op. 57, where there is a new Theme instead.

Extensions of the kind in point attain the shape of an independent *Fourth Part*, with which Beethoven, by virtue of his superabundance of musical ideas of thematic elaboration, has enriched the Sonata form, and which his followers have retained.

Below, is given a view of the proportions, in numbers of measures, of the *four Parts* of several 1st movements in Sonata form:—

	Part: I	II	III	IV
MOZART: G Min. Quintet	94	38	98	23
Jupiter Symphony	157	67	132	68
BEETHOVEN: D Maj. (2nd) Symphony	100	84	90	55
Eroica (3rd) ,,	153	246	159	134
A Maj. (7th) ,,	114	101	111	64
D Min. (9th) ,,	158	142	126	110

Also the C Min. Symphony has a lengthy Annex, which, after the Restatement terminated in C Major, restores the Minor mode. This is effectuated by the Secondary Triad on the lowered second, that powerful *ff* Chord of the 6th of D♭ Maj., which is surpassed only by the *ff* Chord of the 6th: *F♯-A-D* at the commencement of the Restatement in the Ninth Symphony, 1st movement. The restoration of the Minor mode in this and similar cases is conditioned by the aesthetic character of the composition.

That the Finale of Mozart's Jupiter Symphony should have been given comparatively so long a Fourth Part, is justified by the exceptional thematic formation of this movement, to which the attention has been previously called. Just as the four Subjects and an accessory one correspond to the five members of the Sonata form, so they unite to constitute a quadruple to quintuple counterpoint. (Comp. the author's "Counterpoint in the Free [modern] Style", § 28.) Here, after the Sonata form has been done ample justice, and the Subjects have undergone multifarious combinations, Mozart finally conducts them through all the parts 8 times, as a quadruple to quintuple Fugue.

The Fourth Part of the first movement of the Eroica Symphony should be studied minutely. The first Motive of its Chief Subject predominates. The first two measures appear eight times, and the

complete quadrimeasure as often. Twice in succession does the episodical Motive of the Development appear. Also the Struggle-Motive, rising in chord-intervals through the Bass, is drawn from the Development. The remainder of the Motives have already been present in the First Part.

In the Choral Symphony, the Fourth Part begins, after ample justice has been done to the Sonata form, on the up-beat to the 427th measure. To begin with, the first three measures of the Chief Subject serve as a Motive, then come two constituents of the Secondary Subject, and thereupon, the third and fourth measures of the Chief Subject; again the matter from the Secondary Subject, and the third measure of the Chief Subject. Now a short Cadence in D Min. upon the conclusion of which the Basso ostinato: *d c♯ c♮ b b♭ a b♮ c♯* enters, and repeats six times. Thereupon, repeated Cadence-formations, and finally, *unisono* close with the Motive of the Chief Subject. Every one of its divisions has the inclination to form a close; yet the skill of the master has averted even the slightest monotony.

§ 48. LICENSES OF THE SONATA FORM.

After *the most important task of the Art of Form*, the composition of complete movements in Sonata form, has been accomplished, it will be appropriate to point out the licenses which the great masters have adopted in the employment of this, the *chief of all forms of instrumental music*, yet without abandoning its essential conditions; furthermore, to direct our attention to those modifications of this form, that result from its combination with an Introduction, as well as from the advanced evolution in its Thematic Work.

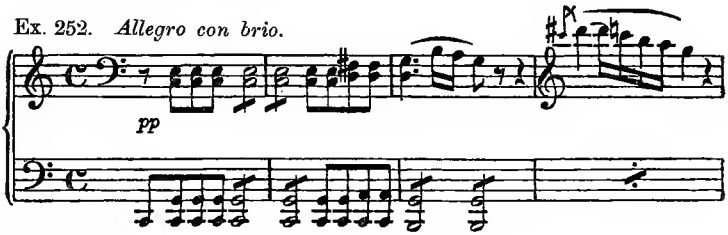
1. License in Modulation.

The transition in the First Part is known to us as *regular*,
when in a *Major* movement,
it occurs into the key of Dominant;
when in a *Minor* movement,
it occurs into the key of the Parallel (or the Mediant in Minor),
or into the key of Dominant.

A trifling deviation is to be seen in the Finale ($\frac{6}{8}$ time) of Mozart's F Maj. Sonata, where the Secondary Subject, though in the key of Dominant, is in its *Minor* mode; and in the Sonate Pathétique, the entrance of the Secondary Subject of which is in the *Minor* mode (yet closes in Major).* More significant modulatory deviations are furnished by the later works of Beethoven and his followers.

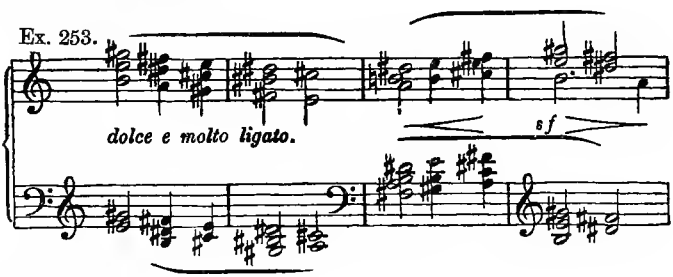
Key of Mediant instead of Dominant in Major. In Beethoven's great C Maj. Sonata:—

Ex. 252. *Allegro con brio.*



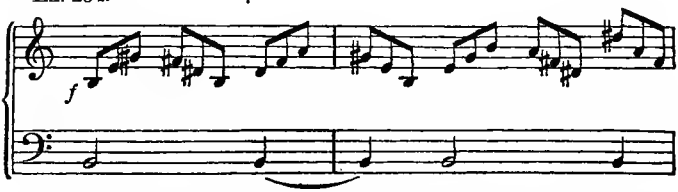
the Secondary Subject:—

Ex. 253.

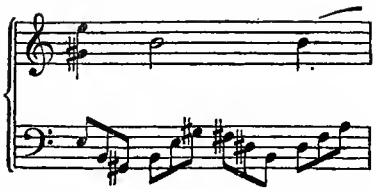


and the Conclusion:—

Ex. 254.

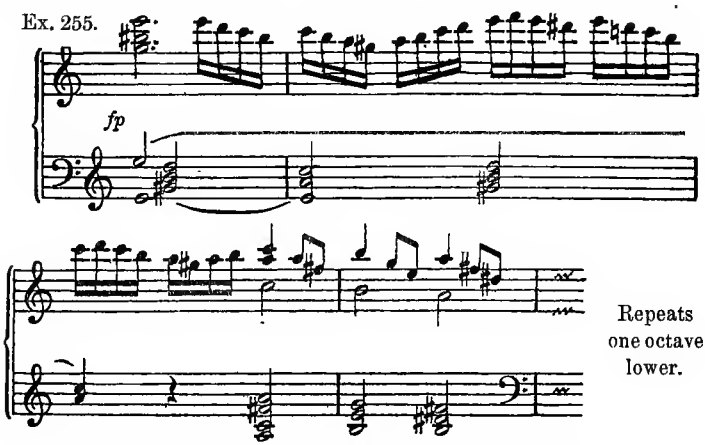


* In the Sonata Appassionata, Op. 57, the Secondary Subject is in *Major*, thus being regular; but the Conclusion and Appendix are in *Minor*, so that the First Part closes in A flat Min. By reason of this fact, the Secondary Subject appears as an episode of subdued brilliancy amidst the prevailing gloom of the entire movement.



appear in E Maj., whilst the Appendix digresses through A Min. to E Min.

Ex. 255.

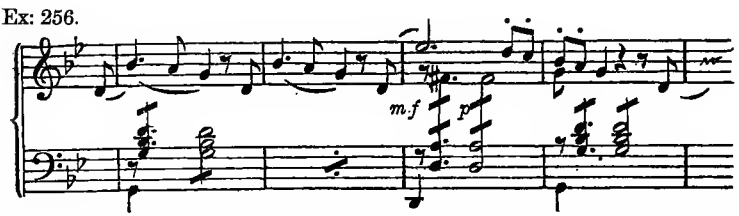


Similar in this respect, is his Sonata in G Maj Op. 31: B Maj. and B Min.; and his E♭ Maj. Quartet Op. 127: G Min.

Sub-mediant instead of Dominant, or Parallel key: in the String Quintet in C Maj., Op. 29: A Maj. and A Min.; in the great B♭ Maj. Sonata (Ex. 84), Op. 106, and in the B♭ Maj. Trio, Op. 97 (Ex. 4): G Maj. which key predominates in the First Part, from the Secondary Subject on; in the C Min. Sonata, Op. 111: A Maj., the Parallel of the Sub-dominant instead of its own Parallel, E♭ Maj.; likewise in the Choral (D Min.) Symphony: B♭ Maj. in the place of the F Maj. The other eight Symphonies of this master are of modulatory regularity. The exceptional manner in which the Secondary Subject of the first movement, and of the Finale, of the eighth Symphony enters is but of a transient nature. Comp. therewith the B♭ Maj. Trio, Op 11. For supplementary matter, see the author's "Partiturstudium" § 24, particularly p. 260—265, and § 27.

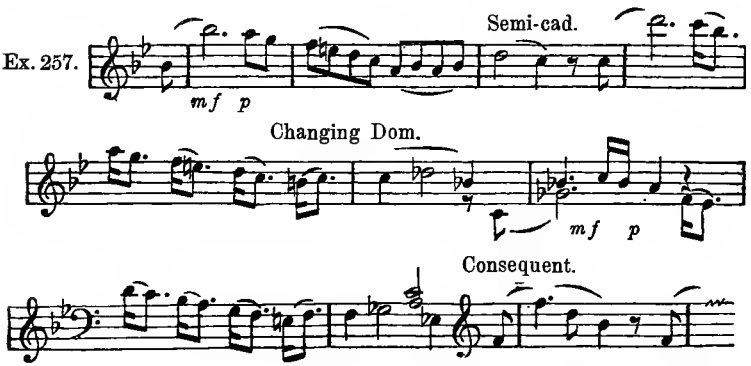
In opposition to the above stated extension of the modulation *to the Mediants*, we quote a case here, in which the Secondary Subject enters in the principal key (thus without modulation), and only later on in its course, with the Consequent, as it were, leads to the Parallel key. This case, which stands alone in point of its extent, is to be seen in the first movement of Mozart's G Min. Quintet, one of the most remarkable compositions of this master. To the Long Period, presented at Ex. 204, which constitutes the Chief Subject, joins a short episode of 6 measures, which is materially but a Cadence-formula (on Tonic). Hereupon, the Secondary Subject, in G Min., enters, supported by a plain accompanying figure:—

Ex: 256.



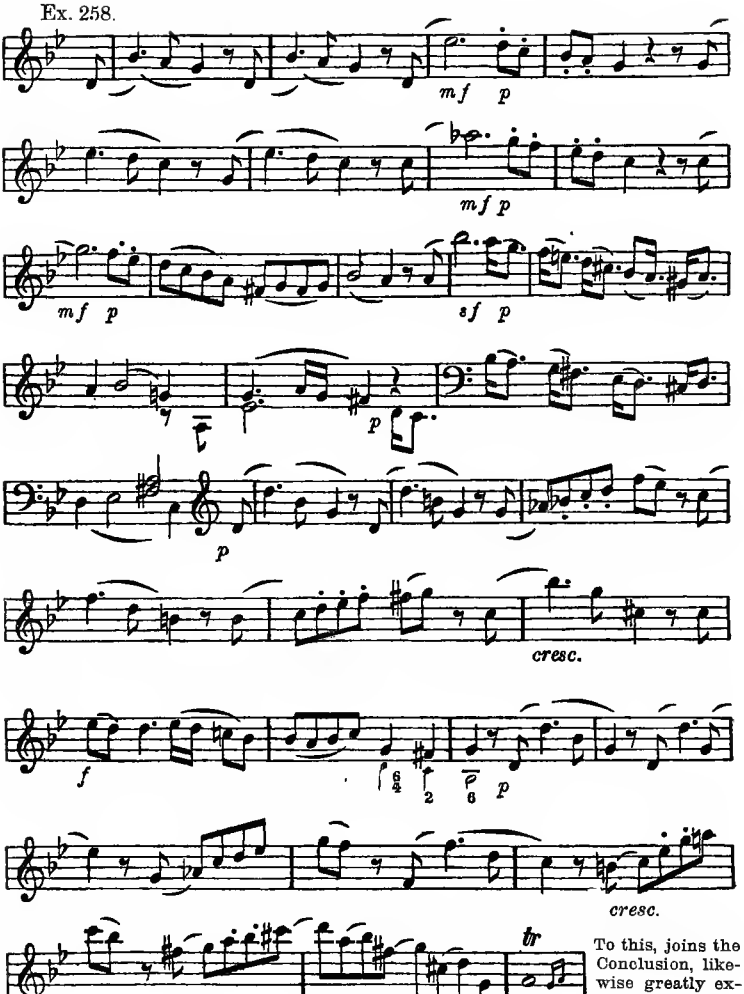
and forms a Semi-cadence in B♭ Maj., which, after touching the Changing Dominant, proceeds to the Tonic Triad, where the Consequent enters. Thus:—

Ex. 257.



The course of this technically significant Secondary Subject in the Restatement confirms the explanation just enunciated. For the purpose of making a comparison, it is given in extract in the following:—

Ex. 258.



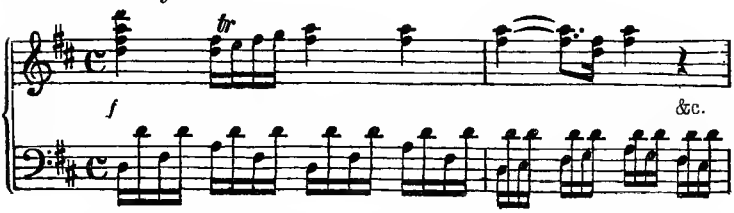
To this, joins the Conclusion, likewise greatly extended.

This Secondary Subject has, to a certain extent, absorbed the Mediating Episode (which commonly forms a part of the Chief Subject), taking it as its *Antecedent*, in opposition to its occupying the position of Consequent to the Chief Subject. Its dimension, too, answers to this conception, since a bipartition of this Part (comp. § 30) takes place on the Semi-cadence, which introduces the new key.

2. Displacement of Divisions.

Occasionally the Chief Subject, when it seems worthy of any special interest, appears once more to conclude the whole. Sometimes it also exchanges its wonted place at the commencement of the Restatement for a position at the close of same. This occurs, for instance, in Mozart's sprightly D Maj. Sonata for Piano and Violin:—

Ex. 259. *Allegro.*



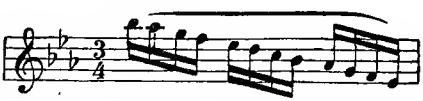
where the lively figuration of the Development would, by too close a proximity with the Chief Subject, detrimentally influence the latter, which is likewise based on such a figuration.

In Beethoven's *D Min.* Sonata, the Mediating Episode of the First Part is taken up into the Development, constituting the essential matter of same. It is on this account, that the Mediating Episode is altogether omitted in the Restatement, and is replaced by a few *arpeggio* chords.

3. Introduction and Independent Episode.

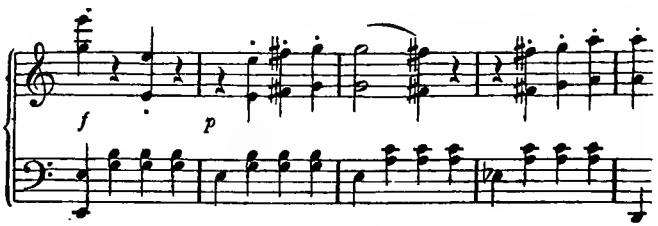
The Allegro of the Sonata is not seldom preceded by a slow movement (Adagio, Largo, Lento etc.) as an Introduction; as, for example, in Mozart's E♭ Maj. Symphony, Beethoven's Sonate Pathétique, besides countless other works. This Introduction occasionally has an after-effect upon its succeeding movement, which borrows Motives from it. In Mozart's E♭ Maj. Symphony, the semiquaver figure of the Mediating Episode:—

Ex. 260.

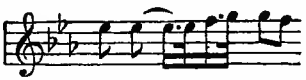


is borrowed from the introductory Adagio. In the Pathétique Sonata, the Allegro is repeatedly interrupted by the Largo of the Introduction. Also this passage in the Development:—

Ex. 261.

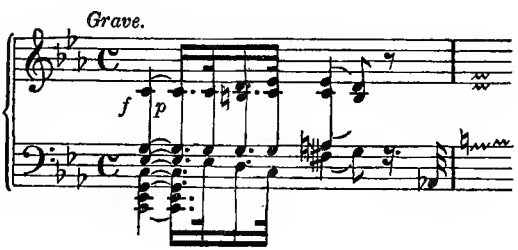


is to be traced to this Motive of the Introduction:—



which in turn is derived from the first measure of same:—

Ex. 262.



Not only may an allusion to the Introduction appear as a free episode within a closed form, but there may also be an independent Theme occurring in the Development, as, for instance in that of the first movement of the Eroica Symphony, which is devoid of any thematic reminiscence whatsoever.

4. Change of Time and Tempo.

Combinations of different Tempi within the course of the Sonata form are exhibited, for example, in Beethoven's D Min. Sonata, whose Chief Subject has two Tempi. A duo Sonata in C Maj. by Mozart puts forth its Chief Subject in *Adagio:*—

Ex. 263.

but its Secondary Subject in *Allegro*:—

Ex. 264.

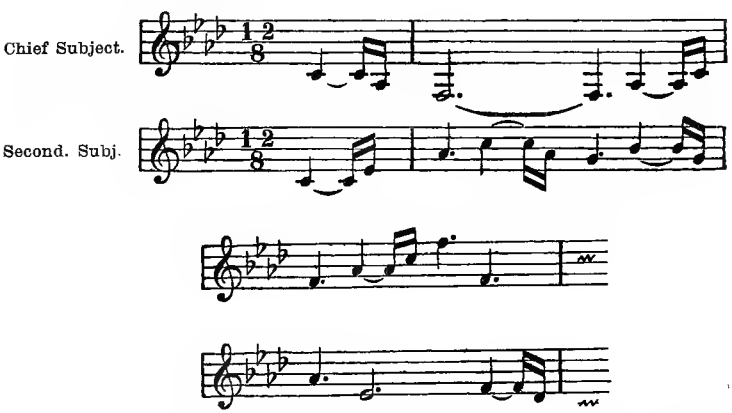
With modern composers, the changes of Time and modifications of Tempo are still more extensively the custom; but these are very liable to become contradictory to the encompassing consistency of the form.

5. Thematic Work

may extend over other members of the Sonata form than just the Mediating Episode, Appendix, Development, or the Final Appendix, where we have hitherto found it.

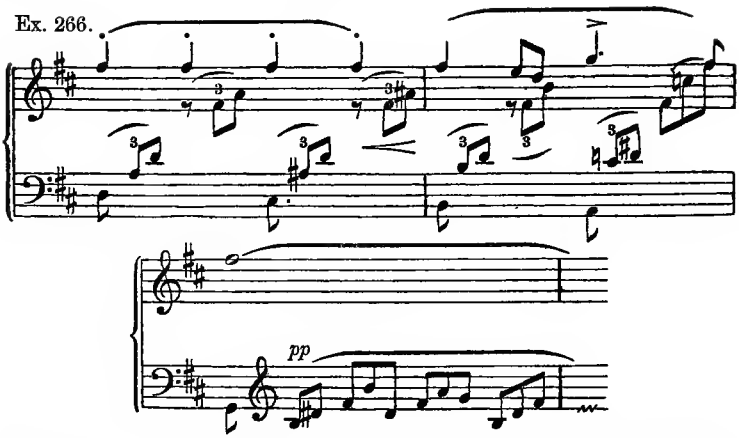
In his F Min. Sonata, Op. 57, Beethoven forms the Secondary Subject from a free *inverse motion* of the principal Motive:—

Ex. 265.



In Liszt's B Min. Sonata ("dedicated to Robert Schumann"), the Secondary Subject:—

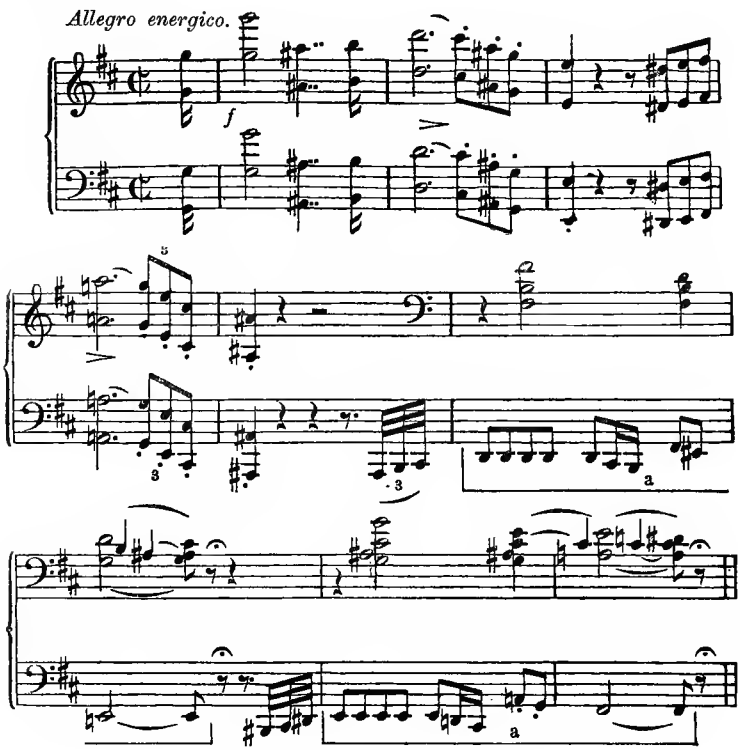
Ex. 266.



is formed, by Augmentation, from Motive | a | of the Chief Subject:—

Ex. 267.

Allegro energico.



However, the Secondary Subject, whose mission it is to present the greatest thematic contrast of the Sonata form, is but rarely the seat of thematic reminiscences.

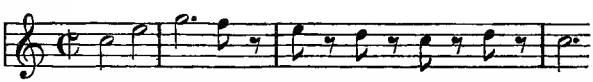
On the other hand, thematic connection is frequently contained in the Conclusion. We have already noticed this occupying a portion of the Conclusion (Ex. 223) in Mozart's G Min. Symphony. In the repeatedly quoted G Min. Quintet of this master, the Conclusion consists of the principal Motive and a Cadence-formula. To this are joined a thematic Appendix and a such-like Return.

Thematic affinity of *all* parts, due to rhythmical similarity, is of frequent occurrence. This is the case with the Finale of Beethoven's D Min. Sonata, and many of the works of numerous other composers.

§ 49. MODIFICATION OF THE SONATA FORM IN THE FINALE.

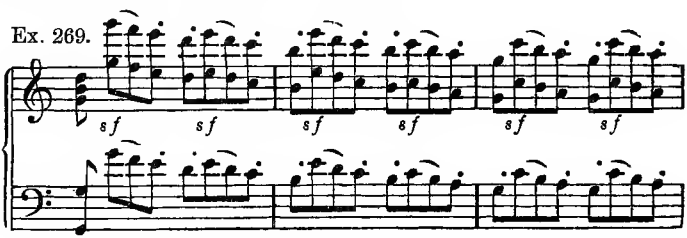
The Finale, as the concluding movement of a longer work, is wont to set off its terminational character by having its divisions to close more definitely than is the case in the other movements. Thus, already the first four measures of the Finale of Beethoven's C Min. Symphony:—

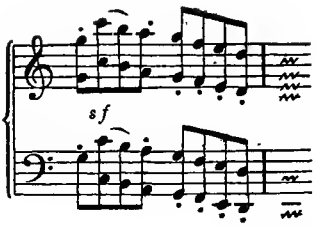
Ex. 268.



form a conclusion, as it were. After a greatly extended Semi-cadence, the Chief Subject terminates with an exhaustive and powerful close on Tonic:—

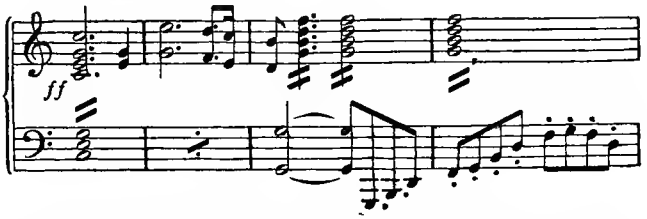
Ex. 269.





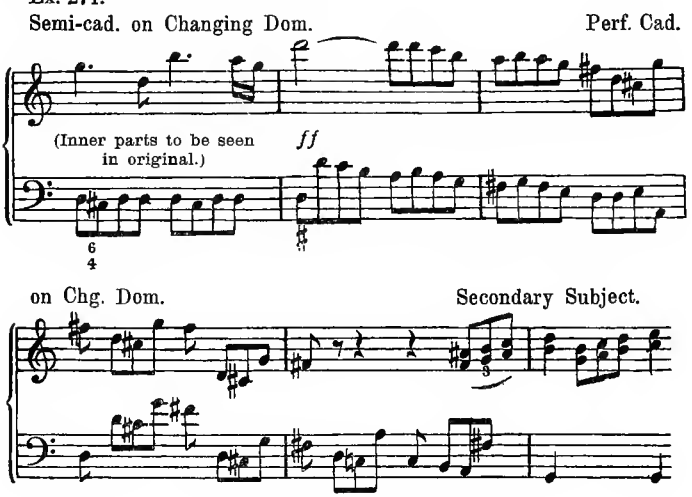
This is the case with the Mediating Episode, which enters upon above close with this new Motive:—

Ex. 270.

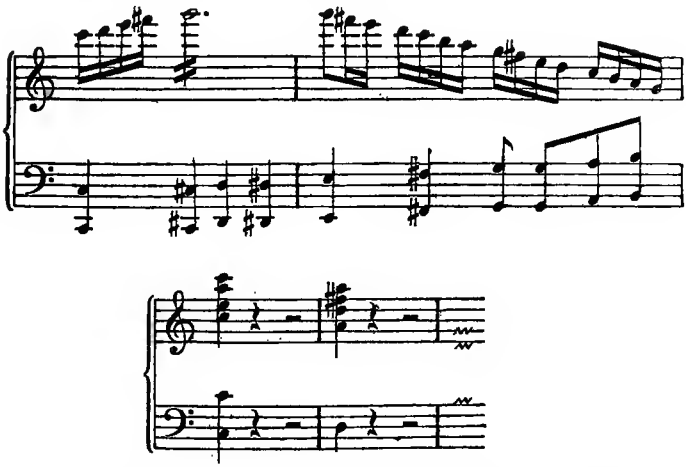


and, reaching the Changing Dominant through a Semi-cadence, marks, in the course of the latter, a Perfect Cadence and transition to the Secondary Subject, which, although occurring in the midst of rapid motion, yet palpably impress themselves upon the ear. Thus:—

Ex. 271.



Likewise the Secondary Subject, by means of a very decided Cadence, leads into the Conclusion:—



which represents a firmly tonic strain, but, after its repetition, conducts, though without making any manner of Cadence, back to the opening the first time, and the second time, to the Development.

This movement and the Finale of the C♯ Min. Sonata belong, by reason of the remarkable lucidness of their structures, to the most suitable models that could be offered the young composer.

N. B. The episode in $\frac{3}{4}$ time, taken up in the Development, is a reminiscence of the Scherzo (Allegro), and is thus independent.

Occasionally the Chief Subject of the Finale is in Song-form, particularly in the Short. The Theme (Ex. 21) in the Finale of Mozart's G Min. Symphony, for example, is in this form. The Chief Subject of the first movement (Allegro) of Beethoven's A Maj. Symphony is in extended Short Tripartite Song-form, the closed nature of which, however, has been removed by a dynamic and rhythmic climax.

PART IV.

THE HIGHER RONDO FORMS.

§ 50.

The Higher Rondo Forms presuppose an acquaintance with, and training in, the Sonata form, since they consist of combinations of the Sonata form with the Song-form.

§ 51. THE FOURTH RONDO FORM.

The Chief Subject of this Rondo is in Bipartite, or Tripartite (usually the former) Song-form.

This is followed, as in the Sonata, by a Transition, mostly concise, which conducts into the Secondary Subject by modulating to its key. But this Secondary Subject rarely has the independence of that of the Sonata form, but rather resembles the Conclusion of the Sonata form, so that we might say the Secondary Subject is omitted, and the modulation leads at once into the Conclusion.

Upon the close of the Secondary Subject, a return episode is formed, which — Conclusion and Appendix being left out — leads back to the principal key, in which then the Chief Subject is repeated. *Accordingly, the First Part closes in the principal key.*

Now comes, as Second Part, a Subject in *Song-form*, in a different key (that of the Parallel, Sub-dominant, Mediant, or in like-named), occupying the same place as the Development in the Sonata. This is termed the *second* Secondary Subject, or, also, Middle Subject. Its Song-form is not always entire; being at times interrupted, or curtailed, or even replaced by a Period, or by a combination of Sections.

Upon the close of this Subject, again appears the return episode into the Chief Subject, and with this, the Restatement, *i. e.*,

repetition of the First Part without the modulation, as in the Sonata form. (Thus the Secondary Subject is in the *principal key.*) Owing to the absence of the modulation, the propriety of once more repeating the Chief Subject at the conclusion becomes questionable. It is therefore curtailed, or omitted altogether, or even replaced by a free Coda of thematic connection.

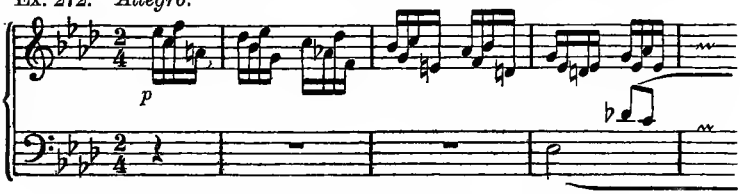
Thirty-First Exercise.

In accordance with the preceding directions and the following examples, compose several Rondos of the Fourth Form.

Make use as much as possible of previous matter.

The Finale of Beethoven's A♭ Maj. Sonata is one of the most celebrated examples of this kind. The entire movement is in almost continuous semiquaver motion (being interrupted only by very short rests), which commences with the opening of the Chief Subject:—

Ex. 272. *Allegro.*



The construction of the Chief Subject is as follows:—

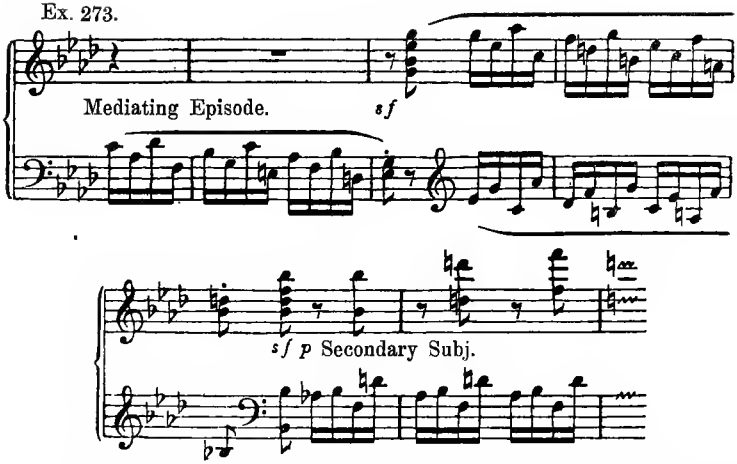
16 meas.: First Period . .	Antecedent . . .	8 meas.
	Consequent . . .	8 „
16 „ (instead of a second	Modulating Section	8 „
Period) a Double Section.	Same Section . .	8 „
32 meas.		32 meas.

This would, according to §§ 7 und 9, count as a

Long Bipartite Song-form.

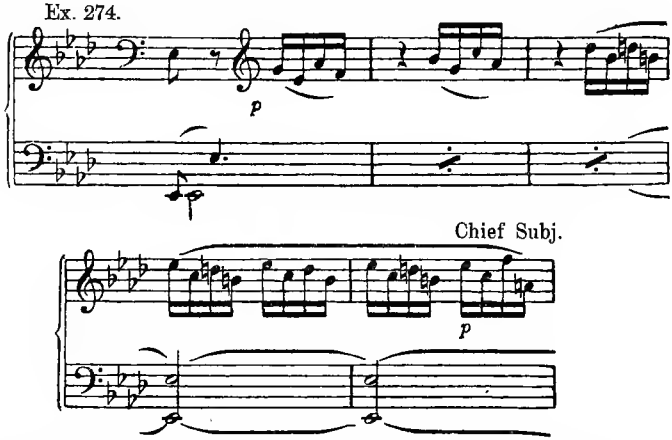
A Mediating Episode of 4 measures, with the figure of the Chief Subject, leads to the Changing Dominant: B Maj., which forthwith changes into the Dominant harmony of E♭ Maj., on which the Secondary Subject then begins:—

Ex. 273.



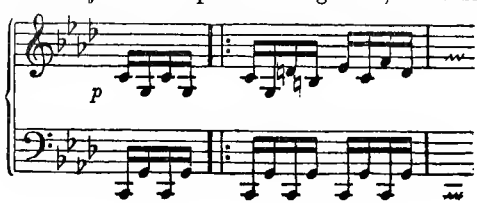
This extends through 16 measures. Upon its conclusion enters a return passage, that leads back to the Chief Subject, thus:—

Ex. 274.



which is repeated in its entirety. Immediately following its conclusion comes a Subject in Bipartite Song-form, in C Min.:—

Ex. 275.



whose First Part is repeated. The Second Part, however, does not even attain the closed Sectional form, but through modulating Bi-measures, leads to the Dominant of A♭ Maj., and from here, back to the Chief Subject.

This form is worked out with more detail in the Rondos of the Sonatas in C and A Maj. Op. 2. In the latter of these, the second Secondary Subject (Second Part, Middle Subject) becomes plainly perceptible to the eye by the change of signature.

§ 52. THE FIFTH RONDO FORM.

The Fifth Rondo Form is substantially the form of the *Sonata*, in which the place of the Development is occupied by an *extensive Subject in Song-form*.

At the Conclusion of the First Part of many Rondos of this form, the Chief Subject is repeated in the principal key. Wherever this is to occur, however, that key must naturally be modulated to. Instead of this repetition, an Appendix in the second key, formed of Motives of the Chief Subject, is just as often to be met with. The principal difference between the Rondo of the 4th form and that of the 5th form is essentially this: the *former* confines the Sonata form to *two* Subjects, and usually puts the significance of the Secondary Subject in the background, yet in every case repeats the Chief Subject; whereas the *latter* renounces no part of the Sonata, but does not always repeat the Chief Subject at the close of the First Part.

First Part.

The *Chief Subject* of the Fifth Rondo Form has generally the structure of that of the Sonata. It may also take the Song-form, but not be of greater extent than the Short.

The *Mediating Episode* evolves in exactly the same way as in the Sonata; now of thematic connection, again having independent contents.

The *Secondary Subject* is, in regard to its modulation, equally as fixed as in the Sonata-form.

The same applies to the *Conclusion*.

The *Appendix* either recapitulates the Chief Subject by thematic resemblance, or forms a Return to the repetition of same in its original key. Now and then the Appendix is wanting.

When the *repetition* of the Chief Subject does occur, it is usually curtailed.

Second Part.

Now enters, instead of the Development, a Subject in Song-form, the chief characteristic of the present form, which, in point of its key, has the same bearings as that in the 4th Rondo. To this is not seldom joined a piece of Development proper, at least some manner of Thematic Work, which leads back to the

Third Part,

the repetition of the First Part without modulation.

In the Sonata as a whole, these Rondo forms constitute the concluding movements, and as such exhibit a disposition to firmly circumscribed organization.

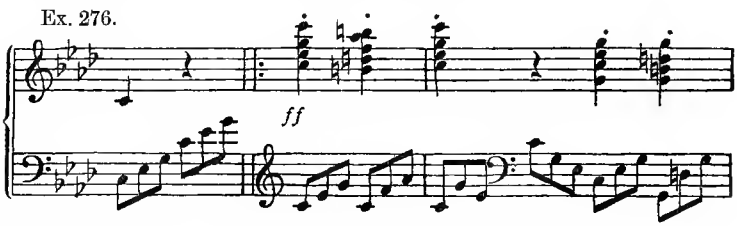
Thirty-Second Exercise.

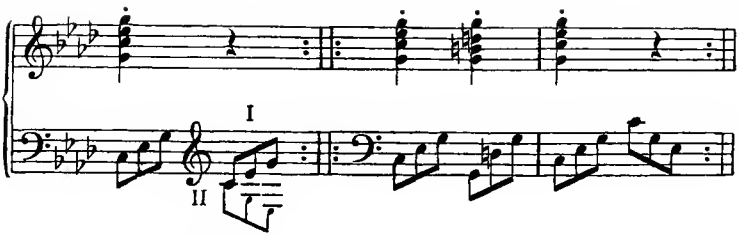
In accordance with given directions and the following examples, compose Rondos of the Fifth Form.

Again here material on hand should be preferably employed.

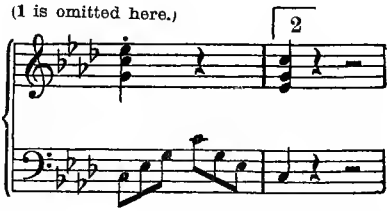
An example of the 5th Rondo form of exceedingly distinct delineation is to be seen in the last movement of Beethoven's F Min. Sonata, Op. 2, which, moreover, is usually considered the best model of this form. The First Part proceeds as in that of the Sonata, closing with a reminiscence of the Chief Subject:—

Ex. 276.



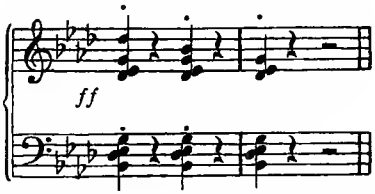


(1 is omitted here.)



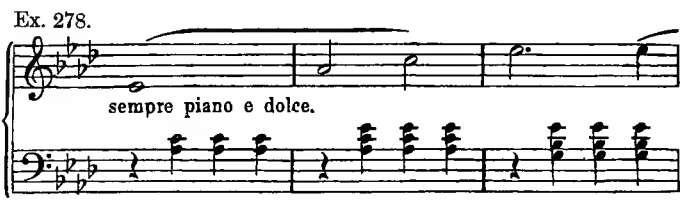
The triple Chord of the Dom. 7th of A♭ Maj.:—

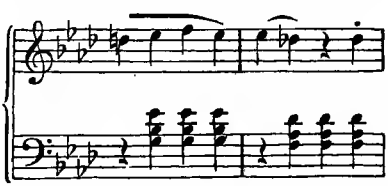
Ex. 277.



suffices to introduce the Subject, decisive for this Rondo form. Thus:—

Ex. 278.





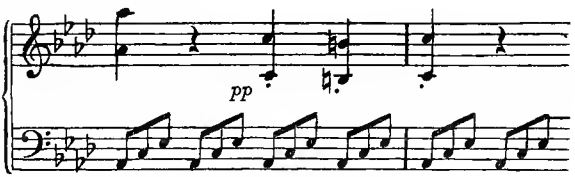
This Subject concludes in A♭ Maj. in the fifty-first measure. This is the plan of its construction:—

First Part	*Independent Tonic Section (§ 6)* . .	*10 meas.*
	Repetition in varied tone-combination	*10* „
Second Part	*Intermediate Section (2×4)*	*8* „
	Consequent . . . , ...	*8* „
	Interm. Section and Consequent as repeated Second Part (§ 8) . . .	*16* „
		Total 52 meas.

Accordingly, it is in *Short Tripartite Song-form.* However, if the Sectional form of its Parts be taken into account, it really exhibits Tripartite Period-form (§ 7), consisting (when divested of its repetitions) of 10+8+8 measures.

Upon the last measure, a Development on the first Motive of the Chief Subject begins:—

Ex. 279.



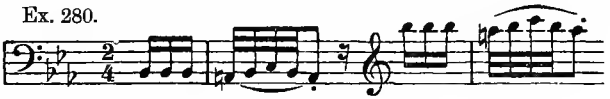
which leads to that Subject in 30 measures.

Omitting the Song-form Subject in A♭ Maj. (the scheme of which has been shown above), we would have a Sonata movement entirely in the manner of a Finale.

The whole of the present movement is particularly fit to serve the young composer as a model.

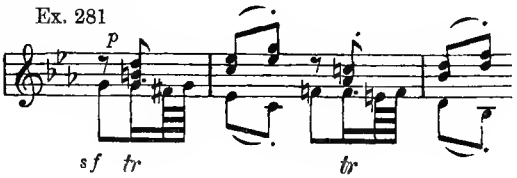
The *Rondo* of the E♭ Maj. Sonata, Op. 7, likewise belongs to this form. Its Secondary Subject evolves from this Motive:—

Ex. 280.



its Conclusion from this:—

Ex. 281

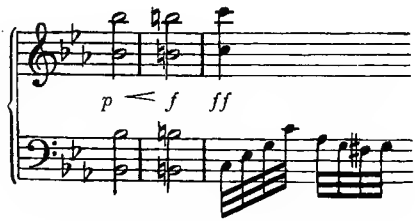


After the Conclusion, the Chief Subject appears once more, but in this shape:—

First Period: Antecedent and Consequent (see Ex. 14).

Second Period: Antecedent and (instead of Consequent) a *Transition*:—

Ex. 282.



to C Min., in which key a Tripartite Song-form with all the usual repetitions takes place, and by means of an Appendix, reaches the Restatement.

The attention of the young composer is furthermore called to the Rondo of the Pathétique Sonata, which is likewise in the 5th form.

Its Middle Subject in A♭ Maj. is particularly interesting, on account of the employment of Mixed Counterpoint. (Comp. "Cpt. in the Free Style", § 30.)

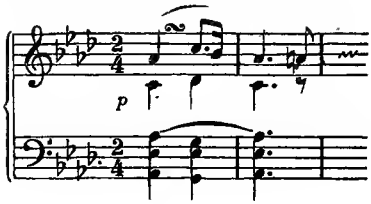
§ 53. THE EXTENDED FORMS IN SLOW TEMPO.

All the past exercises to the Sonata form and the extended Rondo forms allied to it were throughout in quick tempo. Albeit these forms are also employed in slow tempo.

The Sonata (or, as the case may be, Sonatina) form is *very often* to be found in slow movements of the classics. However, the Development, in consideration of the tempo, is generally curtailed to a minimum, or is omitted altogether (§ 35), the requirement of Thematic Work being gratified by variations on the Chief Subject.

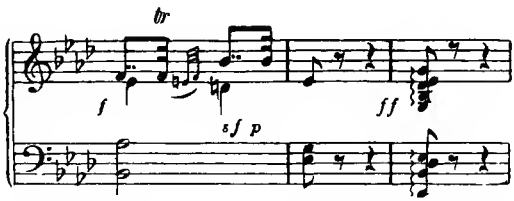
As an example of a slow movement *without* a Development, may be mentioned the *Adagio molto* of Beethoven's C Min. Sonata, Op. 10:—

Ex. 283.



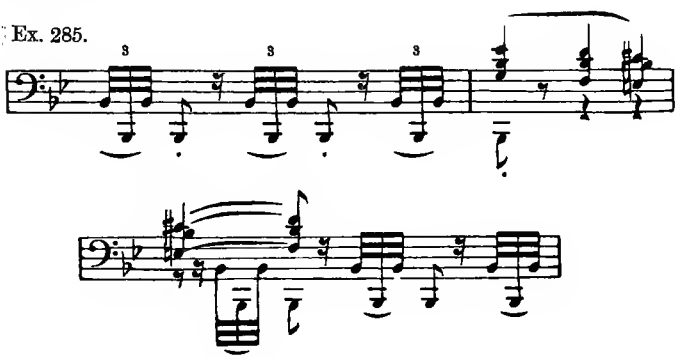
After the First Part is brought to a regular close in E♭ Maj., a single Dom. 7th chord (Ex. 284) suffices to introduce the Restatement, which likewise proceeds regularly.

Ex. 284.



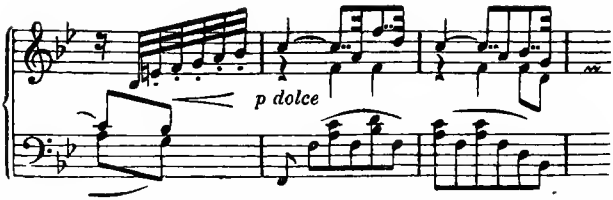
The D Min. Sonata, Op. 31, exhibits the same form. The Mediating Episode begins thus:—

Ex. 285.



and, consistent with regularity, terminates on the Changing Dominant: *C Maj.* Thereupon the Secondary Subject enters in the key of Dom.: *F Maj.*:—

Ex. 286.



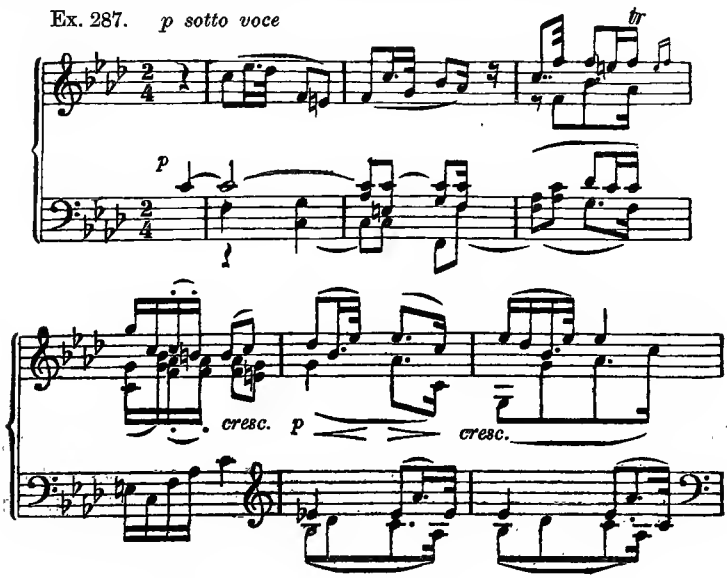
and forms a Bipartite Period of the third form (comp. p. 23). Conclusion and Appendix being omitted, a Return of 5 measures leads to the Restatement, which proceeds regularly throughout, the Chief Subject serving as the foundation of an animated figuration in demi-semiquavers.

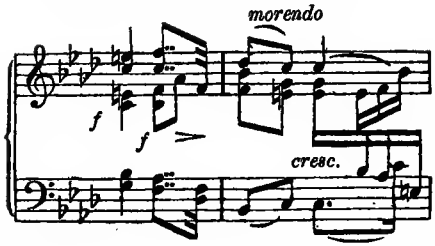
Compare also the Adagio of Mozart's F Maj. Sonata, the Chief Subj. of whose first movement was shown at Ex. 201.

The *Adagio affettuoso ed appassionato* of Beethoven's String Quartet in F Maj., Op. 18, exhibits Sonata form with a *short* Development.

In the deeply pathetic *Adagio molto e mesto* of the great F Maj. Quartet, Op. 59, on the other hand, is to be seen the Sonata form with an *extensive* Development. Its Chief Subject, the Antecedent of which is shown in the following Ex. (in the Consequent, the Cello takes up the melody), is in Long Period form:—

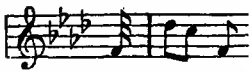
Ex. 287. *p sotto voce*





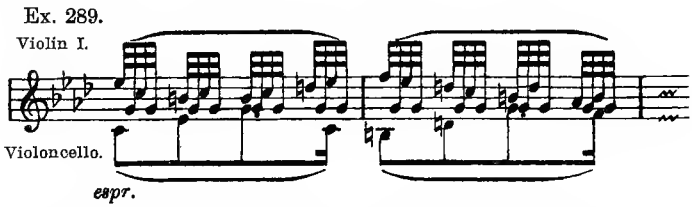
The Mediating Episode is connected with the last Motive of the Chief Subj.:—

Ex. 288.



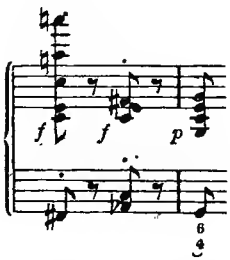
In 4 measures it arrives at the Changing Dom. (G Maj.), upon which in 3 measures it forms a Semi-cadence twice and a transition into C Min., where the Secondary Subject enters in 'Cello:—

Ex. 289.



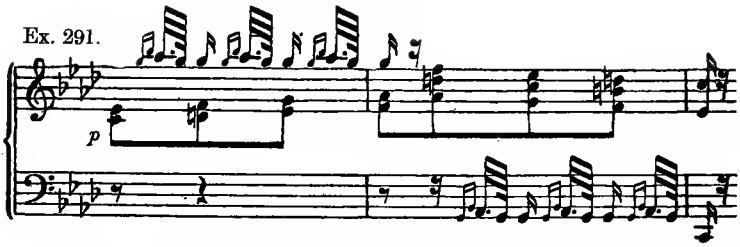
At the end of 13 measures, this Subject makes an inflection to the $\frac{6}{4}$ chord, for the purposee of forming a Cadence:—

Ex. 290.



But here evolves a Cadence-formula of so significant and peculiar a character, as to entitle its being considered an independent Conclusion, albeit its commencement occurs simultaneously with the termination of the Secondary Subject:—

Ex. 291.

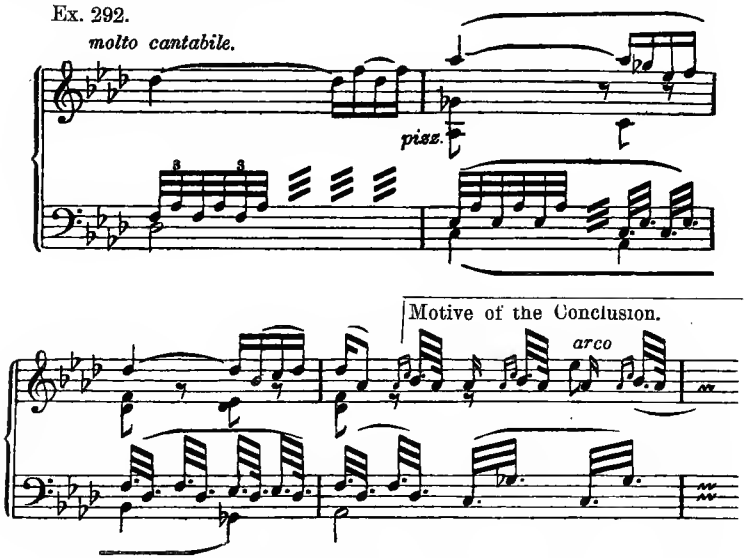


(Repeats with a slight variant of the figuration.)

Whether the remaining 5 measures should be counted to the Conclusion, or be considered as entirely, or only in part, constituting an Appendix, is no weighty matter here.

Now the Development begins, which consists of 38 measures against 45 of the First Part, and evolves matter, first from the Secondary Subject, then, Chief Subject, and finally from the Conclusion. An episode in D♭ Maj. — *molto cantabile* — of melting tenderness, is developed from the Secondary Subject. Thus:—

Ex. 292.



Taking up the continuation here, the Cello proceeds, with the first Motive, in the Circle of 5ths: — D♭ Maj., A♭ Maj., E♭ Min., B♭ Min., F Min., C Maj. — to the Dom. of the principal key,

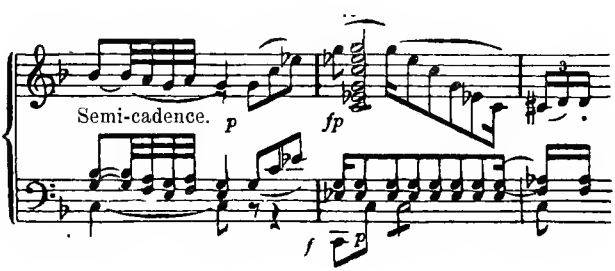
where, after a repeated Cadence-formula, a Return conducts to the Restatement. This proceeds regularly. However, the Chief Subject is curtailed, and in compensation thereof, appears again at the close; a by no means rare occurrence with slow movements. This recurrence of the Chief Subj. leads to a greatly extended figurate Cadence, which ushers in the next movement of the Quartet, the "Thème Russe", Allegro.

Another example to be considered here is the Adagio sostenuto of Beethoven's Op. 106, the longest and most profound slow movement for Pianoforte in Sonata form. The first entrance of its Secondary Subject occurs in D Maj. The Chief Subject is repeated at the conclusion of the movement. Of the slow movements of the same master's Symphonies, those of the first, second, fourth and Pastoral (sixth) are in Sonata form.

An interesting metrical structure is exhibited in the Andante of Mozart's C Maj. Symphony.

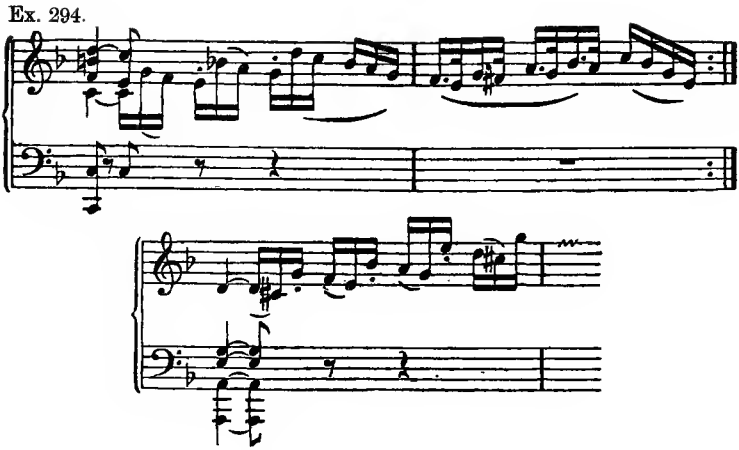
The Chief Subject concludes with the eleventh measure, and just on this measure (comp. § 36) commences to repeat, forming an Antecedent of 8 measures with Semi-cadence on Dom. At this juncture, after the mode of Dom. has changed, a Subject in C Min. enters, which we will have to regard as a Mediating Episode:—

Ex. 293.



After 8 measures of bold harmony and rhythm, it forms a Semi-cadence on the Changing Dominant (G Maj.) This is followed by the Secondary Subject (12 measures), to which joins a Conclusion of 4 measures. Appendix is wanting. However, a figurate transition in the first Violin conducts the first time to the Repetition, and the second time, into the Development. Thus:—

Ex. 294.



(Observe how unexpectedly the Chord of the Dom. 7th of D Min. enters here, lending a most remarkable charm to the suspended *d.*)

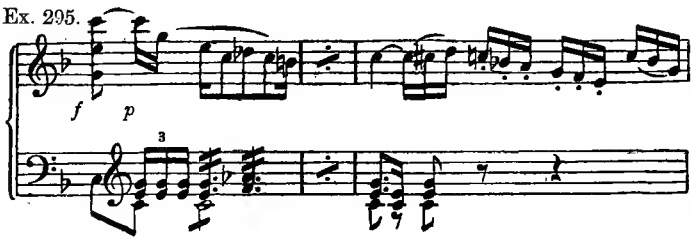
The further course of this movement is as follows:—

Mediating Episode extended to 14 measures.

Chief Subject thematically elaborated with the Motive of the demisemiquaver figure, which already in the First Part accompanied it in its repetition.

Now comes this same Motive, worked up to a *ff*, which, with a reminiscence of the Mediating Episode:—

Ex. 295.



leads, not to the Chief Subject, but to the Secondary Subject, which thus opens the Third Part of this Sonata form. From here on, everything takes a regular course, only the Chief Subject, which was omitted above, again appears after the Conclusion. An Appendix of 3 measures terminates the whole. This movement seems

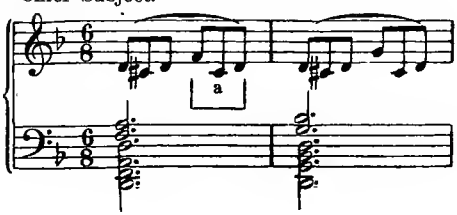
also to admit of being differently comprehended, *i. e.*, by confining the Development to the Mediating Episode of 14 meas. through extension (comp. Beethoven's D Min. Sonata), and counting the Restatement only from the thematic elaboration of the Chief Subject; particularly, since this tripartition of the movement exhibits the following proportions: — First Part, 44 measures; Development, 15; and Restatement, 42.

Albeit the spacious 5th Rondo form seems little appropriate for slow tempo, yet its Sonata-form part admits of being curtailed to a *Sonatina*, and thus made accessible to the slow tempo.

This shape of the 5th Rondo form is to be seen in the celebrated *Largo e mesto* of the D Maj. Sonata, Op. 10, one of the most profound movements of Beethoven. Its First Part evolves in the manner of the Sonatina, thus:—

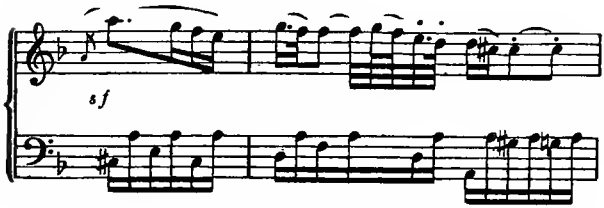
Chief Subject.

Ex. 296.



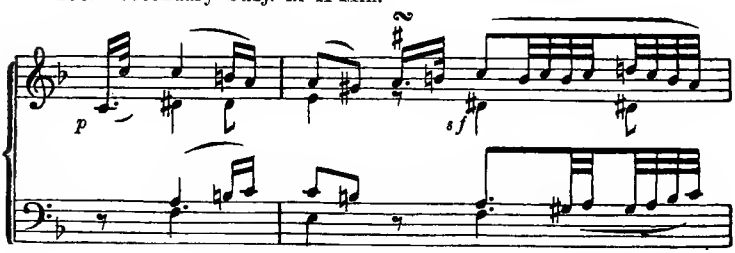
(Concludes in the ninth measure.)

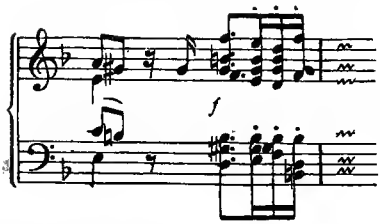
Ex. 297. Mediating Episode.



(In 8 measures, concludes in C Major.)

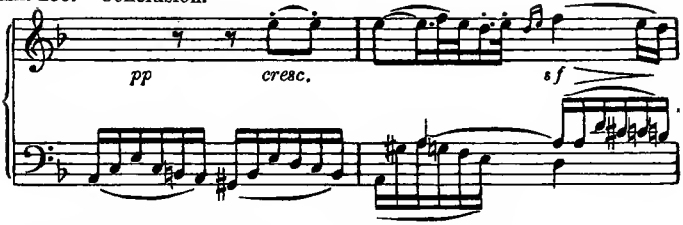
Ex. 298. Secondary Subj. in A Min.





(At the end of 9 meas., concludes in A Min.)

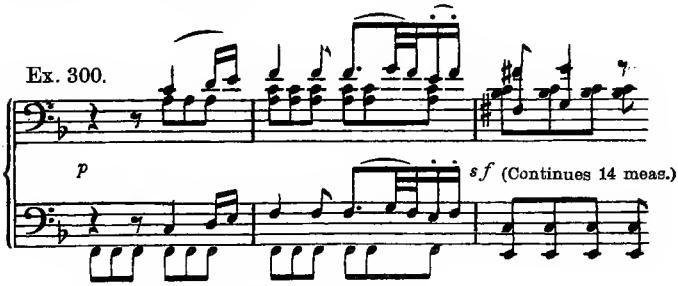
Ex. 299. Conclusion.



(Continues for 4 measures and terminates the First Part without an Appendix.)

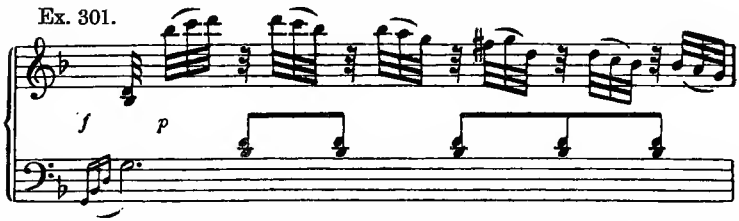
But the Middle Subject:—

Ex. 300.



instead of constituting a Song-form, introduces a new Motive:—

Ex. 301.



with which it modulates to the Dominant of the principal key, and then proceeds back to the Chief Subject. Such a license of contraction is but a natural requirement of the slow tempo.

The Third Part, after pursuing the regular course of a Restatement lacking the Conclusion, exhibits a grand figurate thematic elaboration of the principal Motive (Ex. 282), which conducts to the close, with this figure: of the Middle Subject. This Thematic Work may be viewed both as a Rondo-like repetition of the Chief Subject, and also as an Annex in the sense of § 47.

An Appendix of intensely pathetic content, which is connected with Motive | a | of Ex. 296, is joined to the close.

Thirty-Third Exercise. I.

Compose a slow movement in Sonata form or in one of the higher Rondo forms.

§ 54. THE SONATA AS A COMPOSITE, AND AS AN INDEPENDENT, ART-FORM.

The *Sonata form* is very common as a piece of music in a single movement, but is not thus generally called Sonata. It is rather given a specifying appellation answering to its inner or outer nature, as Capriccio, Characteristic Piece, Concert Piece, Allegro etc. Mendelssohn's Capriccio for Pianoforte and Orchestra in B Min., Op. 22, is in Sonata form; likewise the same composer's Song without Words in F♯ Min., $\frac{6}{4}$ time. To such a movement is often united a preceding Introduction, possessing distinct thematic contents, which however, may in a variety of ways influence the Sonata-form movement.

Of works for orchestra, the *Overtures* of the classical and romantic schools are in Sonata form, as for example:— *without* Introduction: Mozart's Overture to Figaro, Mendelssohn's Hebrides and Midsummer Night's Dream Overtures (the few fermatas, repeatedly occurring at the opening of the latter, not being considered a distinct Introduction); *with* Introduction: Mozart's Don Giovanni and Zauberflöte (Magic Flute), Beethoven's Fidelio and Leonore Overtures; with Introduction and distinct close: Beethoven's Overture to Egmont, in which a reminiscence of the Introduction appears

in the Secondary Subject, and the Conclusion constitutes a triumphal march. Meyerbeer's Overture to Struensee is, in regard to its form, based upon it. The grandiose Introduction of this work enters episode-wise in the Development of the Sonata-form part, and evolves to a triumphal march at the conclusion of the whole. The Allegro of Wagner's Overture to Tannhäuser, which is formed of Motives from the scene in the Hill of Venus, is likewise in Sonata form, but expands to the 5th Rondo form, as it were, by the inclusion of the Middle Subject in G Maj.:—

Ex. 302.

Eight Violins.

Clarinet.

The Allegro is inclosed in the Pilgrims' Chorus, which constitutes the Introduction and the Conclusion. The latter, in conformity with the later Paris revision, is omitted at the performance of the opera, so that the Overture proceeds on to the drama without interruption.

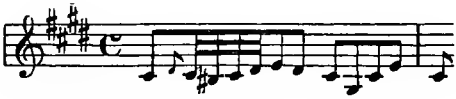
Gluck's Overtures to Alceste and to Iphigenia in Aulis had not yet taken the Sonata form, but nevertheless show indications of it. In keeping with their dramatic design, they lead immediately into the opera. In their Overtures, the French and Italien opera composers of the period of the classical instrumental music — Boieldieu, Auber, Rossini etc. — employ in their Overtures the Sonata form with its Form-members definitely framed in, whereby it assumes a somewhat trivial character.

Liszt's B Min. Sonata (dedicated to Robt. Schumann) represents the greatest extension of the Sonata form in a single movement, not

only on account of its inner expansion of the Form-members and Parts, but also by reason of its including the Adagio in the movement.

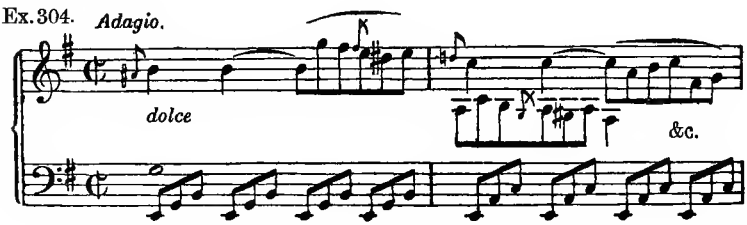
Sonatas in *two* movements are frequent; for example, of Beethoven's Pianoforte Sonatas, his Op. 78, in F♯ Maj. (first movement in Sonata form), Op. 90, E Min. (both movements in Sonata form, the second one inclining to the Rondo), Op. 54, F Maj. (*neither* movement in Sonata form). Of Mozart's works, may be mentioned his Duo Sonata in E Min., the Chief Subject of which has been shown at Ex. 19. A Haydn example is the Pianoforte Sonata in C♯ Min.:—

Ex. 303.



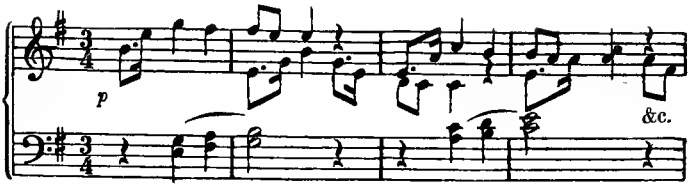
Such Introductions, that do not evolve into decidedly distinct forms, are not counted as separate movements. Hence, Beethoven's Sonata in C Min., Op. 111, has but two movements. In the same master's Op. 53, C Maj., it is questionable whether the Intermezzo, preceding the Rondo, should be regarded as a distinct movement, or as an Introduction. The latter acceptation is usually given the preference, classing this Sonata among the two-movement works. However, the opening Adagio of Mozart's Sonatina for Pianoforte and Violin in E Min. (the oft-quoted production of Mozart's childhood) is rather too lengthy to be denied the nature of a distinct movement, even though it proceeds into the Allegro without interruption.

Ex. 304. *Adagio.*

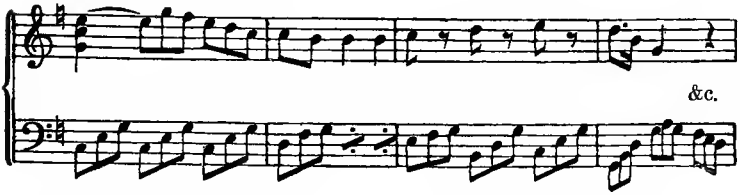


As far as its stucture is concerned, the Rondo of this Sonatina, to which we once more here revert, is actually a Minuet with two Trios.

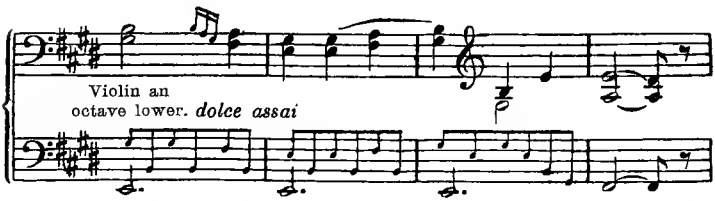
Ex. 305. Rondo. *Tempo di Menuetto.*



Second Theme. *First Trio.*



Third Theme. *Second Trio.*



The Duo Sonata consisting of an Adagio in G Maj. $\frac{2}{4}$ time, Allegro G Min. $\frac{3}{4}$, and Variations G Maj. $\frac{2}{4}$, should now be examined. Also the Adagio of this work, even though it is not detached, is of such length as to exclude its being considered a mere Introduction.

Sonatas in several movements for Orchestra are termed ***Symphonies.*** Those for more than two instruments are designated after the number, and occassionally, genus of the instruments employed, as *Trio*, *String Quartet*, *Quartet etc.* Generally the first movement alone is in Sonata form; exceptionally, three movements. Albeit the great masters have also designated such works as Sonatas, that contain not a single movement in Sonata form, in which case they merely exhibit the general tendency of that style. Thus Mozart's Pianoforte Sonata in A Maj. consists of a Theme with Variations, Minuet and Alla Turca; Beethoven's A♭ Maj. Sonata, Op. 26, of Theme with Variations, Scherzo, Funeral March and Rondo.

The key of the Sonata or Symphony etc. is determined by the first movement, irrespective of any deviation as to the key of the Introduction. The Kreutzer Sonata, for instance, is in A Min., though its Introduction is in A Maj. Frequently the Finale of Sonatas in Min. key is in Maj.; *e. g.*, Choral (D Min.) Symphony and that in C Min. In Mendelssohn's A Maj. Symphony, this is exceptionally just the reverse. The key of the individual movement, in case it changes its mode, is determined by the commencement.

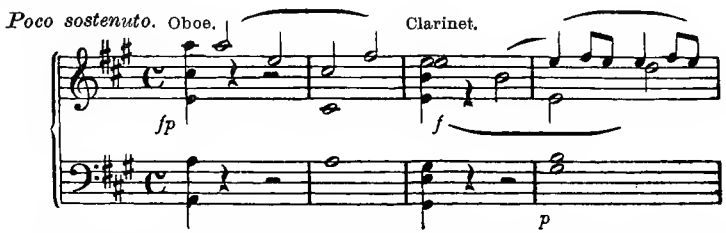
Most Sonatas have *three* movements, and among these are the most celebrated ones, as the Pathétique, the C♯ Min., the Appasionata. In the C♯ Min. Sonata, only the last movement is in Sonata form; its first movement not having any prescribed form, for which reason Beethoven designated this Sonata "*quasi una fantasia*". (Noteworthy is the affinity between the modulation in the first movement of this Sonata and that in the Funeral March of Op. 26.)

The consummate shape of the Grand Sonata, as is to be found in most of the Symphonies of Haydn and Mozart (and in all their later ones); in all of Beethoven's Symphonies; in the great String Quartets and Quintets, and allied species of instrumental music, consists of four movements:—

Allegro (with or without Introduction),
Slow Movement,
Minuet or Scherzo,
Finale. *Allegro.*

There are also extensive Introductions which are not counted as distinct movements, as in the case of Beethoven's A Maj. Symphony:—

Ex. 306.



The second and third movements exceptionally change their order. This is the case, for instance, in Beethoven's Choral

Symphony, and B♭ Maj. Sonata, Op. 106, since in each of these works, the extensiveness and thematic constitution of the first movement demand the contrast occasioned by that order. The place of the slow movement is sometimes occupied by an Allegretto, as in the E♭ Maj. Sonata, Op. 31, and in the seventh and eighth Symphonies of Beethoven. In the latter Symphony, the Minuet, in compensation of that condition, is in the slow, ceremoniously graceful tempo, originally peculiar to this dance. Exceptions of this kind are but a natural consequence of the inner conditions of the work in hand. Hence, the *arbitrary* bringing on of such a state only indicates that one has not comprehended the nature of form-evolution, and vainly takes recourse to the unessential and superficial for auxiliary means. However, it cannot be denied, that, occasionally, movements are strung together for no other reason than that of just having them ready, nor is this exactly censurable. A grouping of this kind at any rate bears the stamp of unity, inasmuch as all the movements are by one and the same author.

Thirty-Third Exercise. II.

Group previously composed movements into Sonatas, or, as the case may be, add such as are lacking.

§ 55. SUITE. SYMPHONIC POEM.

In the Suite, the combination of individual movements is less fixed than with the Symphony or Sonata. In the latter, it must appear as though the movements proceeded one after the other with psychological necessity. In the Suite, they range in conformity with their outward features of resemblance and dissimilarity. The movements themselves should be of a rather loose structure, short and easy to apprehend. Accordingly, the emotional content is of less importance. A good Suite-movement would make but a poor Sonata-movement, and *vice versâ.*

The Suite belongs to the precursors of the Sonata, and, in its original shape, consists of a series of Dance-form and Song-form movements, preceded by a festal Introduction (for instance, an Andante with a Fugue) which is designed to recur at the close. Modern

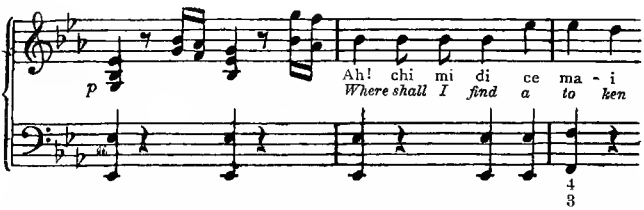
Suites deviate variously from this fundamental form, and approach the Sonata or Symphony etc. Thus Raff's Suite in G Min. Op. 162, for Pianoforte, is, in regard to its form, a Sonata, and all the more so, since its first movement is in Sonata form.

The *Symphonic Poem* represents the adaptation of the Leading-motive Style to instrumental music, with poetic significance.

§ 56. VOCAL MUSIC IN INSTRUMENTAL FORMS.

The great masters of the classical instrumental music and their most closely related contemporaries and followers were so familiar with the chief of those forms, the Sonata, that they brought its characteristics to bear also upon the more extensive vocal compositions. In such cases, the given text, by virtue of its logical and psychological significance, obviously set bounds to the purely musical propension of that form. Albeit this inclination may be recognized not only in the Masses of Haydn and Mozart, whose texts could more easily accommodate themselves to any other musical form, but is also frequently to be met with in Opera. The B♭ Maj. Aria of Octavio in Mozart's *Don Giovanni* is in Sonata (Sonatina) form; likewise the first Aria of Donna Elvira (designated Terzetto, on account of the short episodes which are interspersed by Don Giovanni and Leporello):—

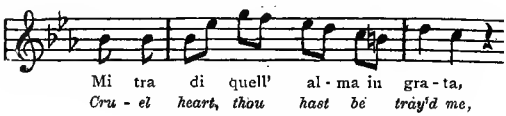
Ex. 307.



Furthermore, the Aria of Pizzaro in Beethoven's Fidelio, and many others.

The second Grand Aria of Elvira:—

Ex. 308.



is in the 1st Rondo form. Particularly the start in the evolution of the Sonata form, just where it proceeds from the Chief Subject to the entrance of the Secondary Subject, is to be found in numerous vocal pieces with accompaniment, and even in the Ensemble, which involves a dramatic scene. That the student is aware of the fact, that nearly all the Overtures of the classical masters, Mozart, Beethoven, Weber, Mendelssohn etc., are in Sonata form, is taken for granted. The present tendency of the Opera has, with inner necessity, induced the replacing of the Overture by the *Prelude.* An unsurpassed model of such is the Prelude to Wagner's Lohengrin, the structure of which will not remain a mystery to any one that has thus far pursued our Course in Form. (This Prelude has been elucidated in the author's "Partiturstudium", p. 291.)

The student has followed up and exercised himself in the evolution of form, from the simple combination of the *Bimeasure* (Phrase) to the artistic structure of the Grand Sonata and its allied forms. The vast diversity, which has thus presented itself to his view, demonstrates, that in this, as well as in the other branches of musical evolution, not only innate talent, but also the most thorough expertness is requisite for the consummation of perfect works of art, such as we have frequently had occasion to examine. And it is just this masterly skill that renders one able to select, with surety, from the inexhaustible abundance of all that is technically possible, the aesthetically (artistically) apposite to each case in hand.

ERRATA.

P. 50, add to the 6th line from bottom: particularly the Tripartite.
» 56, l. 5, *for* in tanto *read* intanto.
» 70, l. 9 from bottom, *for* lattitude read latitude.

INDEX.

The references in this Index are to the Pages.

Abstractions, 1, 148.
Accompaniment, 68; figure of, 83, 96.
Adagio, 70.
Aesthetic, 1, 28, 55, 59, 67, 78, 129, 132, 143, 146, 165, 179, 187.
Affinity, thematic, 166, 197.
After-beat, 68.
After-effect, 193.
Alla breve, 69.
Alternation, 124.
Analysis, 112; Analysis of Form, 63.
Annex, the Beethoven. 129, 186.
Annexation, 142.
Anomaly, 133.
Antecedent, 7, 8, 10, 15, 19, 21, 34, 46, 73, 79, 125, 145, 192, 201; Compound. 27.
Antiquated, 85, 107.
Appendix, 44, 49, 73, 89, 103, 121, 125, 132, 167, 169, 190, 195; a concluding Section as, 44.
Arbitrary, arbitrariness, 68, 180.
Aria, 222.
Arrangement of measures, 70.
Articulation, 63.
Artist, 148.
Artistic discretion, 120.
Auber, 217.
Augmentation, 196.
Augmented 6th, Chd. of the 87.

Bach, Variations by, 65; Well-temp. Clav., 66.
Bar, 3, 54.
Basses of dances, 72.
Basso ostinato, 86, 188.
Ballad, 93, 117.
Beethoven: Concertos, 5, 6; Overt., 2, 30, 216; Quartets and Quint., 3, 7, 148, 209; Sonatas (incl. Duo and Trio), 2, 3, 4, 5, 9, 10, 11, 12, 13, 14, 17, 19, 21, 23, 25, 26, 27, 29, 35, 42, 43, 44, 45, 47, 51, 53, 58, 60, 85, 98, 110, 112, 127, 134, 136, 139, 141, 144, 145, 152, 157, 162, 165, 166, 167, 170, 176, 178, 189, 194, 195, 201, 204, 207; Symphonies, 3, 6, 8, 16, 22, 25, 55, 62, 87 89, 90, 92, 100, 105, 147, 175, 182, 197; Variations, 66, 101, 105.
Beethoven Annex, the, 129, 186.
Beginner, 94, 136.
Bimeasure, 1, 3, 4, 55, 60, 87, 159, 223; double, 4, 87; metrical system of Bimeasures, 114.
Binary Time, 69.
Biographical, 107.
Bipartition, 125, 165.
Body, revolution of, in dancing, 67.
Boieldieu, 217.
Bold constructions, 56.
Bolero, 85.
Borrowing, as to Motives, 81.
Bourrée, 85.
Brackets, 3.

Caesura, 63.
Cadence, 8, 199; Compound, 75; Deceptive, 89, 139; Full, 8, 18, 79, 156; Imperf. Full, 19, 42; Partial, 40, 57, 59, 73; Perf., 34, 42; Semi-, 8, 10, 15, 27, 31, 34, 79, 92; on Mediant in Maj., 59.
Cadence-formula, 88, 89, 111, 121, 165, 191, 210.
Cadenza, 46, 186.
Canon, 61, 170, 180, 184, 185; canonical episode, 105.
Cantabile character, 161.
Change of time and tempo, 194.
Changing Dominant, 155, 191, 198, 201, 212.
Characteristic attributes, 4.
Characteristic compositions, 93.
Chirography, 113.
Chief Subject, 64, 69, 77, 94, 121, 125, 137, 157, 200.
Chopin, 67, 83, 84, 86, 94.
Circle of 4ths, 51, 173; Circle of 5ths, 80.
Clearness, 182, 199.
Climax, 100, 120, 199
Close, extended, 165; definite, 198.
Closed forms, 97.
Coda, 68, 69, 78, 81, 86, 122, 142, 201.
Coherence, 57.
Combination of Short and Long forms, 51, 64.
Commencement, 54.
Commonplace, 140.
Compactness, 28.
Complete, 16, 41.
Composer, 1, 14, 57, 147, 206.
Concatenation, 120; melodic, 128.
Concert performance, 68, *foot-note.*
Concerto, 186.
Concise, 143.
Conclusion, 121, 125, 165, 197, 200; compound, 165.
Concurrence of final and initial measure, 53, 126, 161.
Connecting Episode, 122; member, 169.
Connection, thematic, 138, 139, 197, 203.
Consequent, 8, 10, 15, 18, 19, 21, 34, 46, 73, 79, 125, 146, 192, 201, 206.
Content, emotianal, 40, 93, 117, 132, 158, 179.
Contents, new, 35; thematic, 157; independent, 203.
Context, 42.
Contexture, 182.
Contiguity, 120.
Continuation, 169.
Continuity, 120.
Contrast, 141; harmonic, 8; thematic, 197.
Contraction, 36, *foot-note;* 50, 86, 107, 171, 183, 214.
Contradiction to truth, aesthetic, 1.
Contrary motion, 182, 195.
Contredanse, 72, 84.
Correspondence, 24; thematic, 70, 129; rhythmical, 24.
Counterpoint, 57, 96, 106; Double, 111, 173; Mixed, 207; Quadruple, 179, 187.
Counting of measures, 3, 53, 54.
Curtailing, as to Developm. in slow tempo, 206.

Dances; drawing-room, and entertainment music, 64; social, 67; odd numbers of Sections in music of, 67.
Dance-forms, idealized, 86, 86; antiquated, 85.
Delineation, 204.
Delivery, 67.
Determination of form, 104.
Designation, 5.
Definitions, rigorous determination of, 62.
Development or Elaboration, 60, 126, 136, 172, 179, 203; laws, governing the, 181.

Diabelli, 165.
Dimensions, 124, 187.
Discernment, 177.
Discretion, 125; artistic, 120.
Dismemberment of Motives, 62.
Disordered, 125.
Displacement, 193.
Division, 121.
Dominant, 10, 34, 65; key of, 18, 34, 86, 122, 125, 134, 155, 188; key of in Min., 21.
Dom. 7th, Chd. of, 78.
Double Bar, 136.
Double Bimeasure; Double Phrase, 4.
Double stoppings, in employment of Stringed Instr., 65.
Dramatic, 114.
Duodecimeasure, 55.
Duplication, 58.
Dynamic, 125.

Ear, 35, 54.
Education, general, 114.
Effects, harmonic, 70.
Eight-measure, 27, 28, 34, 125.
Elaboration, 126.
Elegy, 93.
Elongation, 39, 40, 46, 86, 95, 129, 171, 183; by an Appendix, 42.
Embellishments, 5.
Enharmonic, 57.
Entrance, 70, 74.
Enunciation, 61, 120, 126.
Epic, 117.
Episode, 64, 98, 108, 167; canonical, 104; connecting, 122, *foot-note;* independent, 40, 193; new, 45.
Equipoise, 146, 165.
Error in writing, 61, *foot-note.*
Etude, 66; overreaching the object of techn. exercise, 67.
Evenness, numeral, 56, 67, 72.
Evolution, musical, 60.
Expansion, 183.
Expectancy-awakening quality, 28, 78, 121.
Expedient, 117.
Extended forms, 207.
Extension, 114, 140.
Extract, melodic, 1, 116.

Fanfare, 74.
Fantasia, 70.
Fashion, as to society dances, 68.
Fermata, 114, 157, 172.
Festal March, 74, 85.
Figuration, 59, 77, 94, 99, 106, 161, 165, 179.
Finale, 70, 197, 201, 219; modification of Sonata form in, 197.
Firmness, 113.
Fixed forms, 60.
Flourish of trumpets, 74, 81.
Formal structure, peculiarity of, 87.
Fore-beat, 68, 83.
Form-members, 121.
Forms of dances, 68.
Formula of close, 82.
Formulary, 187.
Free Style, 117, 180, 187.
Fugato, 92, 106.
Fugue, 173, 180, *foot-note,* 187.
Funeral March, 83, 85.
Fundamental element, 1.

Galop, 69.
Gang (passage), 60.
Genius, 164.
Gluck, 217.
Goethe, 114, 118.
Gounod, 118.
Grand Sonata, 121, 140.

Harmonic effects, 70.
Harmonium, 4.
Harmony, 57, 155, 173, 179.
Haydn, 23, 65, 86, 87, 175, 179, 218, 220, 222; Variations by, 65.
Hearing, sense of, 1.

Heine, 118.
Hexameasure, 55.
Historical, 107.
Horns, 181.
Humoristic treatment, 69.

Identity, departing from: as to Consequent, 40.
Imagination, 1, 97.
Imitation, 44, 47, 89, 170; canonical, 61, 99.
Imitators, 84.
Impromptu, 94.
Independence, 106, 159, 160, 166, 194, 199.
Independent Episode, 193.
Ineptitude, of texts, 118.
Inner necessity, 57.
Initial beat, 72.
Instrumental forms, 1, 221.
Instrumentation, 179.
Instrumental music, 15, 188.
Intercalations, 44.
Interjacent, 129.
Intimate connection, 96.
Intrada, 74, 78.
Introduction, 68 to 70, 74 to 76, 88, 188, 193, 215.
Invention, process of, 63, 113.
Inventive power, 164.
Inverse motion, 195.
Inversion, 111.
Irregularity, 32.
Irreversible, 116.
Iterations, 182.

Juxtaposition, 179,

Key, change of, 65; like-named Maj., 86, 200; Minor, 69; principal, 201, 203.
Kind, Friedrich, 118.
Kuhlau, 121, 122, 129. 155.

Lack of skill, 65.
Language, laws of, 113.
Lay, 114.
Leading-motive Style, 63, 180.
Length, 36, 94.
Lengthening, 129.
License, 36, *foot-note;* in modulation, 57, 174, 188; of the Sonata form, 188.
Liszt, 81, 195, 217; Variations by, 66.
Logical, 57, 113.
Looseness, metrical and rhythmical, 97.
Lotti, 117.
Löwe, 118.
Lyric, 113.

Maggiore, see Major.
Major, 18, 104, 175.
March, 72 to 85; Festal, 74, 85; Funeral, 83, 85, 86; Military, 69; Wedding, 69.
Marx, 60.
Master-works, 15, 40, 106, 165.
Mazurka, 69, 84.
Measure-groups, irregular, 55, 83.
Mediant, key of, 24, 34, 59, 104, 188.
Mediating Episode, 121, 125, 127, 130, 155, 158, 172, 192, 198, 208 to 214.
Melancholie, 93.
Melody, 68; of Waltz, 70.
Members, 130.
Memory, 1, 14.
Mendelssohn, 30, 40, 41, 74, 115, 181, 216, 223; plan of Wedding March by, 82.
Metre, 3, 114, 118.
Metrical structure, 128, 140.
Meyerbeer, 73, 217.
Middle Subject, 200.
Mind, 141.
Minor, 20, 33, 69, 83, 104, 126, 130, 156, 162, 176, 189, 220.
Minore, see Minor.
Minuet, 40, 49, 86, 219.
Mode, change of, 68; Major, 18, 104, 175; Minor, 20, 33.

Modern, 74, 195, 221.
Modus, 60.
Modification, 40, 176.
Modulation, 45, 58, 87, 103, 121, 155; abrupt, 133; extraneous, 57.
Modulatory, 122, 155, 161, 182, 185.
Monomeasure, 3, 67.
Monotony, 73.
Mozart, 2, 3, 6, 8, 10. 12, 14, 16, 24, 27, 29, 30, 31, 32, 39, 42, 51, 52, 54, 55, 56, 73, 85, 103, 107, 108, 109, 118, 121, 130, 133, 134, 142, 144, 145, 155 to 157, 160, 164, 165, 168, 169, 179, 180, 184, 186, 187, 191, 209, 212, 219, 220; juvenile works of, 24, 32, 109, 218, 219.
Motive, 60, 63, 112, 131, 164, 170, 172, 179, 182, 183, 188, 196, 210; dismemberment of, 62; melodic 165; predominating, 66; rhythmical, 84; thematic, 62.
Musical Drama, 63, 180.
Musical Work, origination of a, 63.

National dances, 85.
Naturalness, 57.
Necessity, inner, 57, 223.
Negligence of part-progression, 42.
Nocturne, 93.
Notation, convenient mode of, Enharmonic, 57.
Note-values, species of, 3, *foot-note*, 124.
Novelty, demands of, 57.
Numeration, metrical, 3, 6, 53.

Octomeasure, 8, 24, 54.
Oddity, 57.
Odd numbers of measures, 67.
Opera, 15, 73, 114, 180, 222.
Oratorio, 15.
Orchestra, 104.
Orchestration, 67.
Organ, 4.
Overture, 217.

Parallel, key of in Maj., 20, 22, 34, 83, 104, 122, 126, 155, 188; termination in, 57.
Part, 8, 15, 18, 19, 68, 121, 122, *foot-note*, 129, 135, 171, 179, 186.
Partiturstudium, 59, 156, 186, 190, 223.
Pas (step), 67.
Passage, 60, 103.
Pedal-point, 141, 144, 172, 182, 185.
Pentameasure, 55, 73.
Perception, 58.
Period, 28, 33, 34, 65, 70, 78, 86, 144; Bipartite, 209; Long, 27, 39; Long Tripartite, 32; repetition of a, 15, 23, 24; Short or Octomeasure, 8; Short Tripartite, 31, 206; transposition of a, 57.
Periodicity, 29, 33.
Phrase, 1, 2, 4, 23, 61, 64, 125.
Phrasing, 63.
Piano Setting, 42, 64.
Plan (scheme) 68, 82, 128.
Poem, 118; epic, 117; lyric, 113.
Poet, 114.
Poetry, 113.
Point of connection, 117, 140.
Polka, Polka Mazurka, 68.
Polonaise, 72, 83, 84.
Popular designation, 40.
Potpourri, 70.
Practice, the composer's, 57.
Practical, 14.
Prelude, 66, 117, 223; rhythmical, 68; in contrapuntal form, 67.
Preponderance, as to modern music, 59.
Printing, the art of, 113.
Professional training, 114.
Proportion, numerical, 124,
Pulsations, 74, 83.

Quadrille, 72, 84.
Quadrimeasure, 4, 53, 113.
Quadripartition, 122, 125.
Quartet, String, 4, 42, 87, 220.

Radical, 155.
Radziwil, 118.
Raff, 66, 85, 222.
Reciprocal relation, 8, 140.
Recitative, 176.
Refrain, 142.
Reichardt, 118.
Reissiger, 118.
Relations, harmonic, 40.
Reminiscence, thematic, 194, 197, 204.
Repeat signs, 8, 34, 39, 136.
Repetition, 5, 34, 36, 39, 140, 169; literal, 23; varied, 38; written out, 29.
Resemblance, 35; thematic, 204.
Resignation, 93.
Restatement, Recapitulation, (Reprise), 129, 171, 185.
Rests, 2.
Return, 169, 204.
Rhenish Polka, 68.
Rhyme, 118, 119.
Rhythm, 3, 68, 83; rhythmical arrangement, 72; uniformity, 97.
Rigaudon, 85.
Ritmo a tre battute, 55.
Romance, 117.
Rondo, Lower forms of, 97; Higher 200.
Rossini, 217.
Roundelay, 97.

Sarabande, 85.
Scheme (Plan), 68, 82. 182.
Scherzo, 86, 90, 220, (Minuet, Episode, Intermezzo), 64.
Science, musical, 5, 112.
Schubert, 84, 115, 118.
Schumann, 118.
Score-study, 93, 112.
Secondary Subject, 121, 125, 161, 161; key of, 162.
Second Part, 34, 40, 46, 51, 52, 135, 200.
Section, 28, 24; Compound, 88; Double, 8, 29, 79, 125, 201; elongation of, 32; Independent, 206; Intermediate, 32, 45, 47, 99, 206; similar and dissimilar, 15; Long 24, 27, 31, 34, 70; Short, 5.
Sectional form, 65.
Sectional repetition, 31.
Semi-cadence formula, 49, 134, 141, 144, 184.
Sequence, 51, 60, 103, 182, *foot-note;* Modus of, 60; Motive of, 59.
Shadings, dynamic, 65.
Similar, similarity, 15, 18, 33.
Similitude, 53.
Sketching, 129.
Skill of the composer, 68; lack of, 65.
Slow tempo, 207.
Slur, 23.
Society accomplishments, 71.
Solo parts, 70.
Sonata form, 120, 140, 188, 197, 203, 207, 216 to 222, out-lines of Sonata form in Prelude, 67.
Sonatina. 121 to 140, 207 to 216, 222.
Song, 113.
Song-form, 86, 89, 93, 103, 107, 200, 202, 204; Compound, 64, 77, 103; Long, 69; Long Bipartite, 39, 104, 201; Long Tripartite, 40, 47, 69, 108, 117, 201; modern pieces in, 59; Short Bipartite, 15, 18, 23, 37, 74; Short Tripartite, 33, 44, 58, 68, 69, 110, 206.
Song without Words, 93.
Sonorousness, 78.
Spirit of the age, 59.
Stage, 74.
Stanza, 117.
Standard, 124.
Step, 67, 73, 83, 84.
Stereotyped dance-rhythm, 96.
String of Sections, 40.
String Quartet, 65; Exercises to be written for, 42.
Style, Strict and Free, 57; Leading-motive, 63, 180.
Sub-dominant, 75.

Subjects, in Rondo forms, 97.
Sub-mediant, 87, 190.
Sub-section, 31.
Suite, 221.
Superabundance, 125.
Super-tonic, 75.
Suspension, 30.
Symmetry, 52, 130.
Symphonic forms, 77.
Symphonic Poem, 221.
Syncopation, 185.

Talent, specific, 70.
Tarantella, 85.
Technic of Composition, 4, 5, 57.
Technical, 132, 164, 179.
Tempo, 68, 112; changes of, 68, *foot-note*, 194; of Funeral March, 80.
Termination, 54.
Text, 114, 222; declamation of, 116; ineptitude of, 118; repetitions of, 115; scriptural, 118.
Ternary time, 69.
Theme, 60, 97, 121, 179; with Variations, 65.
Thematic connection, 138, 139, 197.
Thematic Work, 60, 63, 65, 125, 161, 172, 179, 188, 195; zenith attained in, 63.
Theory, 112.
Time, species of, 1; contrasts of (Binary, Ternary), 68 to 70; keeping, 73, 219.
Tonal contexture, 97; tonal structure, 5.
Tone-combinations, 60.
Tone-color, tone shading, 65.
Tonic, 8, 22, 25, 34, 70, 73, 130.
Transfiguration, 147.
Transition, 49. 75, 122, 200; transitional forms, 112.
Translocation, 60.
Transposition, 57, 125.
Trimeasure, 55, 73.
Trio, 64, 67 to 69, 77, 86, 89, 90; canonical, 85.
Tripartition, 125, 146, 214.
Tutti, 142.

Unconsciously made comparison, 55.
Uniformity, rythmical, 125, *foot-note.*
Unimportance, 112, 137, 140.
Unisono, 180.
Unity, 66, 120, 122.
Unvaried repetition, 8.
Up-beat, 3, 68, 72.
Urging nature, 28, 146, 161.

Variant, 5, 211.
Variations, 39, 65, 104, 219; capacity of depicting scenes, 66.
Varied repetition, 8.
Variegated, 125.
Variety, 40, 122; of rhythm, 70, 124.
Versification, 114.
Virtuosity, 66, 111.
Virtuoso, 186.
Voices, 4, 117.
Vocal music, 113, 222.

Wagner, 31, 63, 74 to 82, 117, 182, *foot-note*, 217, 223; plan of Tannhäuser March by, 82.
Waltz, 69, 72, 84; its numbers, 70.
Wearisome, 125.
Weber, 12, 78, 83, 84, 116, 118, 121, 223.
Wedding March, 82.
Words, accent of, 116.
Work of art, 1.
Work, voluntary additional, 59.

Zelter, 114, 118.

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